My Most Exciting Photo by Joe Costa

PHOTOGRAPHY

ANUARY 1951 ★ 25 CENTS—IN CANADA 30

TONY PUCINO

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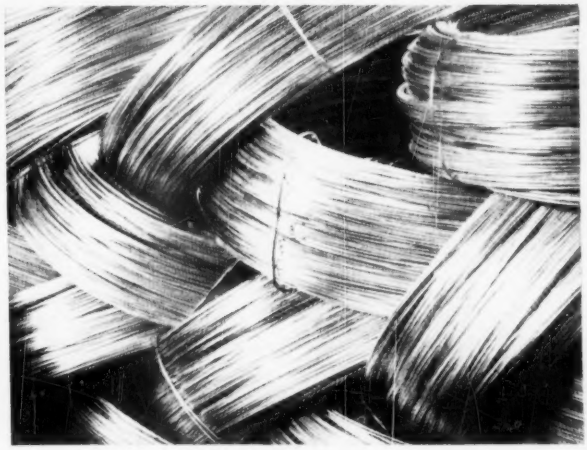

Industrial Photographer Edward H. Schumm, now with a world-famous firm: "Though I'd been in photography for many years, it took SMP to give me real confidence, 'polish' and a broader outlook."

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JANUARY, 1951

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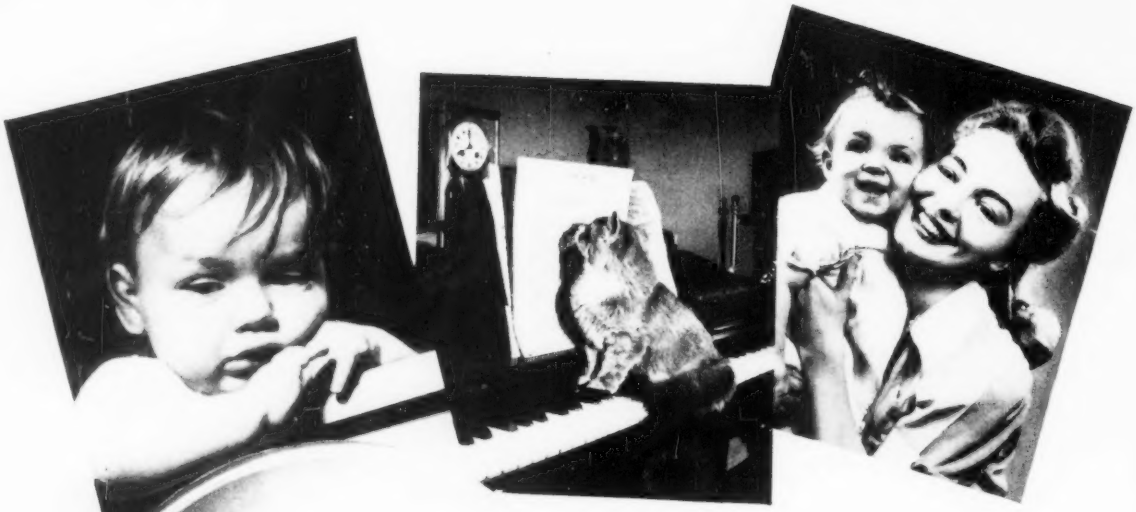

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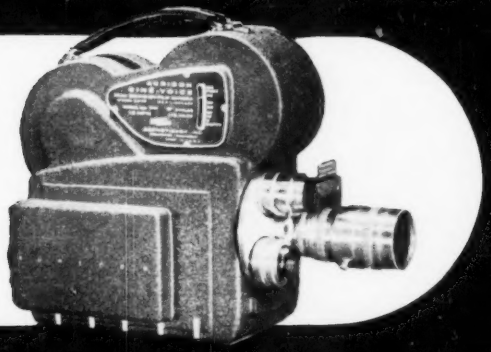

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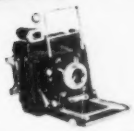

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LETTERS TO THE EDITOR

Your Model . . .

Dear Sir:

I enjoyed reading "Your Model, the Girl Next Door" in the April issue of POPULAR PHOTOGRAPHY and decided to try taking some self-assigned pictures with the aid of a neighborhood model. Bettye Sue Britt was the young lady I thought would be good for the experiment, and she was delighted with the idea. She was inexperienced in modeling and I was inexperienced in photographing models, but we learned a lot through our work. By the way, we sold 15 of the black-and-white pictures we made and got an assignment to take a color shot for a calendar. Bettye Sue is 17, and will be graduated from

Bettye Sue Britt, "the girl next door."

high school in May. She is a hard and willing worker . . . What we have accomplished can be done by anyone who is willing to invest the time and hard work that it takes. Some of our pictures are enclosed.

W. M. Muttingly
Minden, La.

● Congratulations to photographer and model for a fine set of pictures. We wish space would permit us to show more of them here. And if you haven't tried working with a model, here is an idea for a photographic project that will yield good pictures and a lot of fun along the way.—ED.

The November Cover

Dear Sir:

Orchids to POPULAR PHOTOGRAPHY and to L. Willinger for the best cover photo I have seen in years—the one on your November issue. Although Willinger made the shot in his studio, I can confirm the dramatic authenticity of it. One of the first sights I saw after landing in Normandy shortly after D-day was a wooden cross over a Canadian soldier's grave, with his shrapnel-shattered helmet on top . . . It tells its mute story of the utter uselessness of war . . .

William J. Wright
New Westminster, B.C.

Dear Sir:

The cover of your November issue appealed very much to our Veterans of Foreign Wars Post 5869 of Bruceton, Tenn. . . .

Blake Wright
Bruceton, Tenn.

Dear Sir:

Isn't the partial flag shown on your Nov. issue contrary to regulations—to show Old Glory as a complete flag or not at all?

L. E. Kingman
Newton Centre, Mass.

● Many letters have been inspired by this thought-provoking cover. The Act of July 30, 1947, Title 4, Paragraph 3, prohibits "use of the flag for advertising purposes; mutilation of the flag," etc. We don't feel that Willinger's effective cropping of the picture can be termed "mutilation."—ED.

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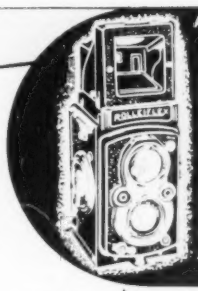

And—what a TRADE you'll get on a Latest 1950 Model

BRAND NEW **AUTOMATIC ROLLEIFLEX** with Built-in FLASH SYNCHRONIZATION and Factory Coated Lenses

f2.8 **310.00** — f3.5 **220.00**

Shipped Postpaid

Yes, we're anxious to make trades — so anxious that we'll make them on **your** terms! Just send us your old equipment; tell us what you need and what you'd consider a fair deal.

NO REASONABLE OFFER REFUSED!

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2¼ x 3¼

MINIATURE **SPEED GRAPHIC OUTFIT**

- f4.5 Kodak Lens
- Kalart Rangefinder
- Synchro Flashgun
- Excellent Condition

Shp. wt. 8 lbs. **109.50** used

Brand New **SUPER IKONTA A SPECIAL**

Discontinued Model

- f3.5 TESSAR T Coated Lens
- Coupled Rangefinder
- List $162.00

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109.50

Shp. wt. 4 lbs.

BELL & HOWELL AUTO 8

8mm Magazine Outfit

- ½" f1.9 Coated Lens
- 1½" f3.5 Coated Telephoto
- List $267.55

SAVE $92.60 **174.95** used

Shp. wt. 5 lbs.

SAVE $26.55 Latest Model **ARGUS C3 35mm Outfit**

- ARGUS C3 Camera
- f3.5 Coated Lens
- Coupled Rangefinder
- SYNCHRO FLASHGUN
- EVEREADY CASE
- List $66.50

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39.95 used

Shp. wt. 7 lbs.

Used 35mm CAMERAS

AGFA KARAT II, f2.8 Xenar, R.F.	39.50
AGFA KAROMAT II, f2 ctd. Xenon, cpld. R.F.	99.50
ARGUS 21, f3.5, bltin flash	39.50
ARGUS 63, f4, bltin exp. mtr.	24.50
BOLSEY B, f3.2 ctd., cpld. R.F.	39.50
BOLSEY B2, f3.2 ctd., cpld. R.F., built-in flash	49.50
DOLLINA, f2.9, coupled R.F.	49.50
KARDON, f2 ctd. Ektar, cpld. R.F.	129.50
KODAK 35, f4.5 Anastigmat	24.50
KODAK 35, f3.5 Anastigmat	29.95
KODAK 35, f3.5 ctd., cpld. R.F. built-in flash	54.50
KODAK BANTAM, f4.5 Anastigmat	24.95
KODAK BNTM SPCL, f2, cpld. R.F.	89.50
KODAK EKTRA, f3.5 ctd. Ektar, R.F.	149.50
KODAK FLASH BANTAM, f4.5 ctd.	34.95
KODAK RETINA, f3.5 Anastigmat	29.95
KODAK RETINA Ia, chrome, f2.8	49.50
KODAK RETINA II, f2, cpld. R.F.	89.50
KODAK RETINETTE, f4.5 Anastigmat	24.50
MINOX II, 1950 Lightweight Model, f3.5 ctd., speeds to 1/1000 sec.	75.00
PERFEX 22, f3.5, cpld. R.F.	19.95
PERFEX DELUXE, f2.8 ctd., cpld. R.F.	37.50
ROBOT II, chrome, f2.8 Tessar	69.00
STEREO REALIST, f3.5, coated	124.95
SUPER BALDINA, f2.9, cpld. R.F.	47.50
SUPER BALDINA, f2.8 Xenar, R.F.	54.50
VOIGTLANDER VITO, f3.5, coated	34.50
WELTI, f2.9 Cassar	34.50
WELTI, f2 Xenon, Compur	49.50
WELTINI, f2.8 Tessar, cpld. R.F.	39.50
ZEISS TENAX I, f3.5, rapid sequence	39.50
ZEISS TENAX II, f2.8 Tessar, R.F.	79.00
ZEISS IKONTA 35, f3.5 Lens	44.50
ZEISS IKONTA 35, f2.8 ctd., Compur Rapid Synchro Shutter	74.50
ZEISS CONTESSA, f2.8 ctd. Tessar, coupled R.F., bltin meter	149.50

Average Shipping Weight 4 lbs.

Used CONTAX & LEICA Cameras

CONTAX I, coupled rangefinder with f3.5 Zeiss Tessar	69.50
with f2.8 Zeiss Tessar	89.50
CONTAX II, coupled rangefinder with f2 Zeiss Sonnar	169.00
with f1.5 Zeiss Sonnar	194.50
CONTAX III, cpld. R.F., bltin meter with f2 Zeiss Sonnar	169.50
with f1.5 Zeiss Sonnar	209.00
LEICA C, f3.5 Elmar	69.50
LEICA D, f3.5 Elmar, cpld. R.F.	89.50
LEICA F, f3.5 Elmar, cpld. R.F.	119.50
LEICA G (IIIA), f2 Summar	139.50
LEICA IIIC, f2 Summitar	179.50

Average Shipping Weight 5 lbs.

Used ROLL FILM CAMERAS

AGFA BILLY, 2¼x3¼, f4.5, Compur	24.50
AGFA ISOLETTE, 2¼x2¼, f4.5, Built-in Flash	29.50
ANSCO TITAN, 2¼x2¼, f4.5 coated, Built-in Flash	49.50
BALDAXETTE, 1¾x2¼, f2.9 Trioplan	47.50
DOLLY V.P., 1¾x1¾, f3.5 Anast.	14.95
FOTH DERBY, 1¾x1¾, f2.5	27.50
KODAK DUO 620, 1¾x2¼, f3.5	39.50
KODAK MEDALIST, 2¼x3¼, f3.5 ctd. Ektar, coupled R.F.	99.50
KODAK MEDALIST II, 2¼x3¼, f3.5 ctd. Ektar, cpld. R.F., bltin flash	169.50
KODAK MONITOR 620, 2¼x3¼, f4.5, Flash Supermatic Shutter	49.50
KODAK SPECIAL 616, 2¼x4¼, f4.5	34.50
KODAK TOURIST 620, Kodet	17.50
KODAK TOURIST 620, 2¼x3¼, f8.8, built-in flash	27.50
KODAK TOURIST 620, 2¼x3¼, f6.3 ctd., built-in flash	34.50
KODAK TOURIST 620, 2¼x3¼, f4.5 ctd., built-in flash	49.50
KODAK VIGILANT 620, Kodet	14.50
SUPER SPORT DOLLY, 2¼x2¼, f2.9	39.50
VOIGT BESSA 66, 2¼x2¼, f3.5	39.50
VOIGT BESSA, 2¼x3¼, f3.5 Skopar	39.50
VOIGTLANDER BESSA, 2¼x3¼, f3.5 Skopar, coupled rangefinder	69.50
ZEISS IKONTA A, 1¾x2¼, f3.5	47.50
ZEISS IKONTA B, 2¼x2¼, f4.5	32.50
ZEISS IKONTA B, 2¼x2¼, f3.5	42.50
ZEISS SUPER IKONTA A, 1¾x2¼, f3.5, coupled R.F.	69.50
ZEISS SUPER IKONTA B, 2¼x2¼, f2.8 Tessar, cpld. R.F.	119.00
ZEISS SUPER IKONTA BX, 2¼x2¼, f2.8 Tessar, cpld. R.F., bltin meter, bltin flash	154.00
ZEISS SUPER IKONTA C, 2¼x3¼, f4.5 Tessar, cpld. R.F.	69.50
ZEISS KOLIBRI, 1¾x1¾, f3.5 Tessar	24.50

Average Shipping Weight 5 lbs.

Used PRESS CAMERAS

2¼x3¼, BUSCH PRESS, f4.5 Ektar	69.50
2¼x3¼, CENTURY GRAPHIC, f4.5 ctd., synchronized flash shutter	74.50
2¼x3¼, Pacemaker CROWN GRAPHIC, f3.5 Ektar, Kalart R.F.	149.50
2¼x3¼, Pacemaker SPEED GRAPHIC, ctd. f4.5 Ekt., Flash Supermatic Shutter, flash gun	189.50
2¼x4¼, American SPEED GRAPHIC, f4.7 ctd. Optar, Kalart R.F., flash gun	124.50
3¼x4¼, SPEED GRAPHIC, f4.5 Zeiss Tessar, Compur Shutter	69.50
4x5 BUSCH PRESSMAN, f4.5 Tessar	89.50
4x5 Pacemaker SPEED GRAPHIC, f4.7 Kalart R.F., solenoid gun	189.50
4x5 SPEED GRAPHIC, f4.5, Kalart rangefinder, synchronizer	139.50

Average Shipping Weight 12 lbs.

ALL ITEMS LISTED ARE USED, SUBJECT TO PRIOR SALE! PLEASE ADD POSTAGE ON ITEMS NOT MARKED "POSTPAID"

SAVE $185.00 BRAND NEW **KINE EXAKTA II** with 3 Coated Lenses

- f2 Zeiss BIOTAR T Coated Lens
- 4cm f8 Zeiss TESSAR T ctd. Wide Angle
- 135mm f4 Zeiss TRIOTAR T ctd. Telephoto

List Price $484.50 Postpaid **299.50**

SAVE $14.55 BRAND NEW **FAMOUS MAKE 2¼ x 3¼ Enlarger** with 3½" f4.5 Coated Lens

Value $46.50 Ship. wt. 28 lbs. **31.95**

Golde Nu-Manumatic 2 x 2 Slide Projector

- 300 Watt Lamp
- Blower Cooling
- Semi Automatic Slide Changer
- List $54.50

Save Over 27% **39.50** used Shp. wt 18 lbs.

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FREE Set of 26 A to Z Slides

SAVE $92.00 4x5 Pacemaker **CROWN GRAPHIC Press Outfit**

- f4.7 ctd. Optar Lens
- Graphex X Shutter
- Kalart Rangefinder
- Synchro Flashgun
- List $241.50

149.50 used Shp. wt. 8 lbs.

The Camera for Every Assignment **4 x 5 Linhof SUPER TECHNIKA**

The World's Finest PRESS-VIEW CAMERA with all Swings and Tilts and **Multi-Focus Rangefinder**

BRAND NEW Postpaid **249.50** less lens

Write for **FREE** descriptive brochure and list of available lens combinations.

SAVE $40.00 **KEYSTONE A82** 16mm Projector

- 750 watt Lamp
- Reverse—Still
- List $99.50

Ship. wt. 15 lbs. Like New **59.50**

Outstanding Value! **Bell & Howell 70DA** 16mm Turret Camera with 3 Coated Lenses

- 1" f1.9 Coated Lens
- 17mm f2.7 Coated Wide Angle
- 3" f3.5 Coated Telephoto
- Excellent Condition

261.50 Shp. wt. 12 lbs.

SAVE $89.08 **Omega D2 4x5 Enlarger**

- 5¼" f4.5 Lens
- Double Condenser Lighting System
- List $238.58

149.50 used Shp. wt. 50 lbs.

Just Arrived! New Shipment!

BRAND NEW

RIVAL 35

Compact Precision 35mm Camera with Built-in FLASH SYNCHRONIZATION.

- Shutter Speeds 1 sec. to 1/300
- Self Timer

with f3.5 Coated Schneider Radionar **32.50** postpaid

MAKE ME AN OFFER with f2.9 Coated Schneider Radionar **39.95**

Latest 1950 Model!

KODAK RETINA IIB

with Built-in Flash Synch.

- f2 Coated Lens
- Coupled Rangefinder

Shp. wt. 4 lbs. **114.00** used

SAVE $35.00

REVERE 85

8mm Projector

- 500 Watt Lamp
- Carrying Case
- List $99.50

64.50 used

MAKE ME AN OFFER Shp. wt. 18 lbs.

SAVE $102.00

Brand New—Latest

BOLEX H16

with Frame Counter and 3 COATED LENSES

- 1" f1.9 Astar Lens
- 3" f3.5 Astar Telephoto
- 15mm f2.8 Astar Focusing Wide Angle Lens

Camera only $244.75

Complete outfit **314.75** postpaid

3 Lenses List at $172.00 — You PAY only $70.00

Total List Price $416.75

MAKE ME AN OFFER

Used GRAFLEX Cameras

2¼x2¼, GRAFLEX B Revolving Back, f4.5 Kodak Anastigmat	49.50
3¼x4¼, GRAFLEX B, f4.5 Kodak	37.50
3¼x4¼, GRAFLEX B Revolving Back, f4.5 Kodak Anastigmat	49.50
3¼x4¼, GRAFLEX D Revolving Back, f4.5 Kodak	69.50
3¼x4¼, GRAFLEX SUPER D, f4.5 ctd Kodak Ektar, built-in flash, automatic diaphragm control	149.50
4x5 AUTO GRAFLEX 5 B, f4.5 Tessar	39.50
4x5 GRAFLEX D Revolving Back, f4.5 Kodak Anastigmat	79.50
4x5 GRAFLEX SUPER D, 7" coated Kodak Ektar, built-in flash, automatic diaphragm control	159.50

Average Shipping Weight 12 lbs.

Used ENLARGERS

AUTOMEGA B3, up to 2¼x2¼, autofocusing, with condenser	119.50
DEJUR PROFESSIONAL 4x5, f4.5	129.50
DEJUR VERSATILE II, takes up to 2¼x2¼ condenser, 3", f4.5 lens	69.50
DEJUR VERSATILE I, takes up to 2¼x2¼ condenser, 3", f4.5 lens	87.50
ELWOOD STUDIO S-2, 5x7, 100 W	57.50
ELWOOD SP-2, 5x7, 200 Watts	84.50
FEDERAL 121, 2¼x3¼, f6.3 lens	14.50
FEDERAL 269, 2¼x3¼, f6.3 lens	24.50
FEDERAL 315, 2¼x3¼, f4.5 lens, condenser included	64.50
FEDERAL 470, 4x5, f6.3, condenser	84.50
KODAK HOBBYIST, Cold Lite, f6.3	34.50
KODAK PRECISION, 2¼x3¼, cond	79.50
OMEGA B, up to 2¼x2¼, condenser	69.50
OMEGA B4, up to 2¼x3¼, with ctd 3", f4.5 lens and condenser	89.50

Average Shipping Weight 60 lbs.

Used EXPOSURE METERS

CHRONOS	19.95
DE JUR DUAL PROFESSIONAL	15.95
GENERAL ELECTRIC DW-58	14.95
GENERAL ELECTRIC DW-68	16.95
GENERAL ELECTRIC PR-1	19.95
NORWOOD DIRECTOR	19.95
WESTON CADET	14.95
WESTON MASTER II	19.95

Average Shipping Weight 2 lbs.

Used SLIDE PROJECTORS

ARGUS PA, 100 Watts, 2x2	18.95
ARGUS PA, 200 Watts, 2x2	21.95
ARGUS PA, 300 Watts, 2x2 slides and 35mm strip, with case	49.50
B&H DUOMASTER, 300W, 2x2, case	69.50
B&H SLIDEMASTER, 1000 Watt, 2x2, blower, with case	209.00
GOLDE MASTER, 500 Watts, takes up to 3¼x4 slides	47.50
GOLDE REFLEX, 300 Watts, 2¼x2¼	49.95
KODASLIDE 1A, 100 Watts, 2x2	18.95
KODASLIDE 2A, 150 Watts, 2x2	29.50
KODASLIDE TABLE VIEWER	69.50
KODASLIDE MASTER, 1000 Watts	99.50
LA BELLE, 200 Watts, 2x2	39.95
LA BELLE, 500 Watts, 2x2, automatic slide changer, blower	59.50
SKAN, 100 W, 2x2, blower cooled	16.95
SKAN, 200 W, 2x2, blower cooled	24.50
SVE Model RK, 100 Watts, 2x2	17.50
SVE Model AAA, 300 Watts, 2x2 slides and 35mm strip film	49.50
SVE ENTERTAINER, 300W	47.50
SVE SLIDETTE, 150 Watts, 2x2	14.95
TDC STEREO, 500 Watts, blower	119.50
VIEWLEX AP-3, 150 Watts, 2x2	26.50
VIEWLEX AP-5, 150 W, 2¼x2¼	34.95

Average Shipping Weight 10 lbs.

2¼x2¼ TWIN LENS REFLEX

ANSCO REFLEX, f3.5, ctd, synchro flash shutter	139.50
ARGOFLEX, f4.5 Anastigmat	29.50
ARGOFLEX EF, f4.5 ctd Anastigmat	39.95
CIROFLEX, f3.5, Ropax Shutter	59.50
CIROFLEX D, f3.5 ctd, Alphax Flash Synchro Shutter	69.50
CIROFLEX F, f3.2 ctd, Ropax Flash Synchro Shutter	109.50
KODAK DUAFLEX, f8, flash shutter	13.95
KODAK REFLEX, f3.5 coated	69.50
KODAK REFLEX II, f3.5 ctd, Ektalite	109.50
ROLLEICORD, f4.5 Triotar	59.50
ROLLEICORD, f3.5 Zeiss Lens	79.50
AUTO ROLLEIFLEX, f3.5	139.50
VOIGTLANDER BRILLIANT, f4.5	29.50
VOIGTLANDER SUPERB, f3.5 Skopar	69.50
WIRGIN, f3.5 Radionstock	34.50
WELTA PERFEKTA, f3.8 Tessar	44.50
ZEISS IKOFLEX I, f3.5 Zeiss	59.50
ZEISS IKOFLEX II, f3.5 Tessar	94.50
ZEISS IKOFLEX III, f2.8 Tessar	149.50

Average Shipping Weight 6 lbs.

SINGLE LENS REFLEX

EXAKTA B, 1¾x2¼, f3.5 Exaktar	49.50
EXAKTA B, 1¾x2¼, f2.9 Cassar	59.50
EXAKTA B, 1¾x2¼, f2.8 Tessar	69.50
KINE EXAKTA, 35mm, f2.8 Xenar	99.50
KINE EXAKTA, 35mm, f2.1 coated Zeiss Biotar, NEW	169.50
KORELLE I, 2¼x2¼, f3.5 Anast	54.50
NATL GRAFLEX, 2¼x2¼, f3.5 B&L	44.50
PRAKTIFLEX, 35mm, f2.9 Victar	39.50
PRAKTIFLEX II, 35mm, f2.1 coated Zeiss Biotar, Case, New	99.50

Average Shipping Weight 7 lbs.

Used 8mm CAMERAS

B&H FILMO COMPANION, f3.5	47.50
B&H MAGAZINE-8, ctd, f1.9	109.50
B&H AUTO-8, turret, ctd, f1.9	144.50
BOLEX L8, ½", f2.8 Kern Yvar lens	69.50
BOLEX H-8, ½", f1.9, 3-lens turret frame counter	169.50
CINE KODAK B, 25, f2.7	34.50
CINE KODAK MAGAZINE B, f1.9	99.50
CINE KODAK RELIANT, f2.7 coated	54.50
DEJUR CITATION, f1.9, roll-loading	57.50
DEJUR MAGAZINE, f2.5 ctd	69.50
DEJUR MAGAZINE, f1.9 ctd	92.50
DEJUR MAGAZINE, turret, f2.5 ctd	99.50
KEYSTONE K36, f3.5 ctd	37.50
KEYSTONE K8, f1.9 Wollensak	49.50
KEYSTONE OLYMPIC, f1.9 ctd lens	57.50
KEYSTONE MAG, K40, f1.9 ctd	84.50
REVERE 55, f2.8 lens	44.50
REVERE RANGER, f2.5 ctd	37.50
REVERE MAGAZINE, f1.9 ctd	59.50
REVERE 99, turret, f2.8 and 1½", f3.5 focusing telephoto lens	89.95
REVERE MAGAZINE, turret (3 lens) ½", f1.9 ctd, and 1½", f3.5 ctd telephoto lens	149.50

Average Shipping Weight 4 lbs.

Used 8mm PROJECTORS

AMPRO AB, 750 Watts	89.50
B&H FILMOMASTER, 400 Watts	99.50
B&H PICTUREMASTER, 750 W, latest	174.50
B&H REGENT, 500 Watts	109.50
DEJUR, 750 W, still and reverse	89.50
DEJUR, 1000W	109.50
KEYSTONE C-18, 300 Watts	19.50
KEYSTONE R37, 300 Watts	39.50
KEYSTONE RB, 500 Watts	49.50
KEYSTONE K-68, 750 Watts	69.50
KEYSTONE K-108, 750 W	79.50
REVERE 90 DeLuxe with case	87.50

Average Shipping Weight 25 lbs.

Used 16mm CAMERAS

B&H AUTOLOAD, Magazine, f2.5	99.50
B&H AUTOLOAD, Magazine, f1.9	119.50
B&H AUTOMASTER, turret, magazine, ctd 1", f1.5, ctd 3", f3.5, ctd 17mm f2.7, matching viewfinders	298.00
BELL & HOWELL FILMO 75, f2.5	39.50
B&H FILMO 70, f3.5 T.H.C.	49.50
B&H FILMO 70D, f2.5 T.H. Cooke	119.50
B&H FILMO 70D Outfit, 3-lens turret 1", f1.5 Taylor Hobson Cooke, 3", f2.8 Meyer Trioplan, 15mm f2.7 Kodak wide-angle	199.50
BOLEX H-16, built-in frame counter, ctd 1", f1.9, ctd 3", f3.5, ctd 17mm f2.7—all lenses NEW	295.00
CINE KODAK B, f3.5	27.50
CINE KODAK M, f3.5	29.50
CINE KODAK B, f1.9 focusing lens	49.50
CINE KODAK K, f1.9 focusing lens	79.00
CINE KODAK MAGAZINE-16, f1.9	109.50
CINKLOX, f3.5	29.50
KEYSTONE A7 (7 speeds), f2.5	47.50
KEYSTONE A3 (3 speeds), f2.5	42.50
KEYSTONE A7 (7 speed), f1.9	62.50
KEYSTONE A-12, turret, f2.5 ctd	69.50
KEYSTONE K-50, Mag, f2.5 ctd	79.50
KEYSTONE A-12, turret, f1.9 ctd	89.50
KEYSTONE K-50, Mag, f1.9 ctd	99.50
REVERE 16, Magazine, ctd, f2.5	69.50
REVERE 16, Mag, turret, ctd, f2.7	99.50
REVERE 16, Mag, turret, ctd, f1.9	119.50
REVERE 16, Magazine, ctd, f1.9 for	109.50
SIMPLEX POCKETTE, f2.5	24.50
SIMPLEX POCKETTE, f1.9 focusing	69.50
VICTOR 3, f3.5 Wollensak	57.50
VICTOR 3, f1.9 Wollensak	74.50
VICTOR 4, 3-lens turret, f1.9	119.50

Average Shipping Weight 15 lbs.

Used 16mm PROJECTORS

AMPRO IMPERIAL, 750 Watts	129.50
BELL & HOWELL 57, 400 Watts	57.50
B&H DIPLOMAT, 750 W	159.50
B&H SHOWMASTER, 750 W	189.50
BOLEX GB-16, 750 W for 8 & 16mm	199.50
KEYSTONE A-72, 300 Watts	47.50
KEYSTONE A-74, 300 Watts	34.50
KEYSTONE K-160, 750 Watts	74.50
KODASCOPE B, 300 Watts	49.50
KODASCOPE EE, 300 Watts	49.50
KODASCOPE 16-10, 750 Watts	79.50
KODASCOPE 16-20, 750 Watts	159.50
REVERE 48, 750 Watts	89.50

Average Shipping Weight 35 lbs.

Used SOUND PROJECTORS

AMPRO CENTURY 5, 750 Watts	195.00
BELL & HOWELL 138, Sound-Silent	139.50
BELL & HOWELL 179, Sound-Silent	325.00
DEVRY BANTAM, Sound-Silent	229.50
KODASCOPE FB40, Sound-Silent	189.50
NATCO 3015, Sound-Silent	179.50
NATCO 3030, Lightweight, 2", f1.6	179.50
MOVIE MITE, Lightest of them all	99.50
REVERE, Lightweight, 750 Watts	179.50
VICTOR 38, Sound-Silent	129.50
VICTOR 40, Sound-Silent	149.50
VICTOR 60C, Sound-Silent	295.00

Average Shipping Weight 60 lbs.

Prices subject to change without notice.

SAVE $30.00

REVERE 88

8mm Movie Camera

- f2.5 Wollensak Lens
- List $74.50

Shp. wt. 5 lbs. **44.50** used

MAKE ME AN OFFER

SAVE $303.90

Latest 1950 Model

LEICA IIIC OUTFIT

with 3 Coated Lenses

- 50mm f2 Summitar Coated Lens
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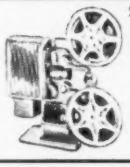

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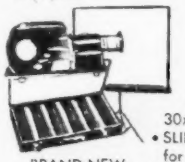

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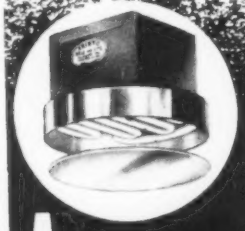

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PRESS

By A. J. Ezickson

RALPH VINCENT, former chief photographer of the *Oregon Journal* (Portland, Oregon) for two decades, has come out of retirement and is now shooting news pictures for *The Oregonian*. Thus he now is in the position of having to compete with the *Journal* lensmen—most of whom he broke in and trained.

* * *

THREE U. S. Army Signal Corps photographers have been decorated for heroic conduct in picturing the Korean conflict, and another Signal Corpsman has been awarded the Commendation ribbon for meritorious service. Lieutenant Robert L. Strickland, Atlanta, Ga., was awarded the Silver Star; Sgt. Martin W. Barnes of Oshkosh, Wisc., and Corp. Ronald L. Hancock of Jacksonville, Fla., were awarded the Bronze Star medal. Corp. Atlee E. Lenmasters of Wheeling, W. Va., was awarded the Commendation ribbon.

* * *

ONE of the best descriptive accounts of a news photographer's lot in the Korean fighting has come from AP staff photographer Max Desfor. He writes: "I'll start with my trip for the big show on the Inchon-Seoul invasion. I followed the Marines in their advance and pushed all the way with them into Seoul. I stayed with them and lived with them and I came out with some of the finest combat photos I've ever done. I slept on the ground, in a ditch alongside a burned-out building, or on the floor of a shack where the Command Post was set up. One night we had the luxury of straw picked from a field and blankets from the medics, but in the middle of the night our CP was hit by a shell and the wounded had to be brought to where we were stretched out. So there was no more sleep for us that night. One of the most unfortunate incidents was when we were watching the fight for a ridge and I got up to make a picture of a machine-gun team in action. I didn't snap it because they just stopped firing the moment I stood up.

"As I was getting back to cover, bullets started overhead and one caught Bill Blair, correspondent for the *Baltimore Sun*, in the back. He was only two feet away from me. We had him evacuated quickly and sent to the hospital ship. . . . The street fighting in Seoul itself was some of the fiercest I've ever been in. The North Koreans really defended it and there was plenty of fire power on both sides. Going through the city now gives me even a better picture of how hot it really was. . . . We had quite a show when MacArthur came in to officially hand the capital back to the president of Korea. I was in a jeep with two other photographers and got a couple of shots of the general when he landed at Kimpo airfield. The jeep was ready to roll as soon as we got on and we scooted like a scared rabbit to get ahead of the long parade. We got across the bridge and stopped there to make a shot of the procession crossing, then started off again. However, the cars had caught up with us and we found ourselves immediately in back of MacArthur's car—which probably upset the decorum and pattern no end. However it gave us a good angle for shooting. After the ceremony it was another mad rat race to get back to the field so that I could ship the pictures on MacArthur's plane. The jeep we had got a flat tire while in Seoul. We hopped out and flagged another jeep. This one got

Photographer Max Desfor chats with South Korea's president, Syngman Rhee.

across the river and it, too, bogged down with a flat. So off again, stopped another jeep—and still more speed to try and catch up. We got to the field just as the door was closing but I got my film aboard and the day was saved . . .

"This is the roughest experience on cameras I have ever encountered," continues Desfor about his Korean war coverage. "The biggest problem is to try to keep dust off the lens sufficiently to be able to shoot a picture. The dust just settles in every part of the camera and looks exactly as thick on the lens two seconds after you've wiped it off as it did before. The bouncing around you get in jeeps on the extremely poor roads doesn't help matters either. So far I've had two groundglasses smashed, my camera moves out of focus, I've lost screws here and there, the leather is almost all peeled off, I've got fungus on the element of one lens. Aside from that there is nothing to worry about when shooting except to keep your head down—and how can you do that if you want a picture?

"The leather bags used normally in the States are rather useless here and impractical for a film carrier (in which I also carry a can opener for C rations, a plastic spoon, an extra pack of cigarettes and a bit of candy if I can find it). I use a bakelite case from a Russian field telephone which I picked up after an action over the Naktong river. It makes a perfect case for keeping 8 packs of film, an extra slide, an extra pack adapter, enve-

(*Continued on page* 118)

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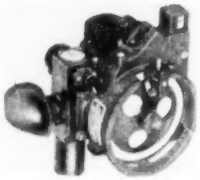

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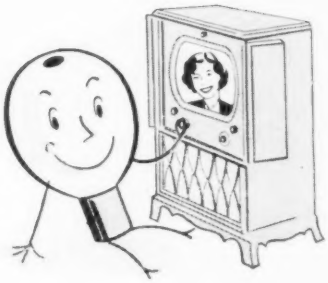

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The MAGAZINES

By the Publications Committee American Society of Magazine Photographers

More than 100 prints, made by 51 younger American photographers, recently acquired by the Museum of Modern Art were on exhibition during the past summer. The photographs, all of them recent, included work of photographers being shown for the first time as well as work by photographers who have made outstanding contributions to Museum exhibitions of the past three years. The accent of the exhibition was on youth. Therefore, Edward Steichen, director of the Museum's Department of Photography, delegated the installation of the show to his young assistant, Dee Knapp. ASMP members included in the show were: MORRIS ENGEL, LOUIS FAURER, LISA LARSEN, RUTH ORKIN, ROMAN VISHNIAC and HOMER PAGE.

Ruth Orkin is TV-interviewed by Dick Dudley over WNBT in one of a series of talks with photographers whose work has "rated" the Museum of Modern Art show.

* * *

DMITRI KESSEL has checked in for duty at *Life's* Paris office; GENE SMITH back from his European jaunt which included a six-week stint in Spain; ED WERGELES in town after a South American trip. HORACE BRISTOL covering Formosa for East-West; BOB CAPA busy putting the Royal Dutch family on film for *Holiday* magazine; ROGER COSTER is under contract to *Holiday;* MORRIS GORDON places six prints in POPULAR PHOTOGRAPHY'S "Photography Annual 1951"; MARIA EISNER, president of Magnum, back in town after attending Magnum's "General Assembly" in Paris. A series of meetings was held to discuss problems of the photographers.

* * *

RAY ATKESON has joined two other photographers in operating the Acme Commercial Studio, Portland, Oregon. Ray reports that his status as a free-lance photographer will not be altered, and that he will continue to handle stock pictures and assignments from his old address.

* * *

PHILIPPE HALSMAN (and assistant Bill Schropp) had great fun shooting a *Life* cover of three of the Peep Show's prettiest gals. After photographing the bubble bath finale from onstage, Halsman bor-

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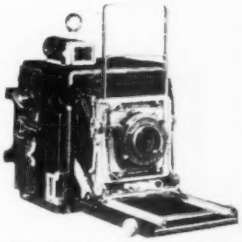
Of course, enlarging is only one of the *extra* potentials of the Graphic camera . . . for this famous family has won its world-wide renown for its picture-*taking* supremacy! For those prize-winning pictures you've always wanted, for those big razor-sharp negatives that make huge enlargements, for wonderful performance and proven stamina, Graphic is the photographer's choice.

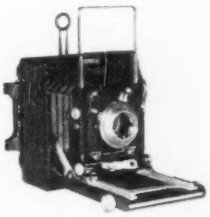


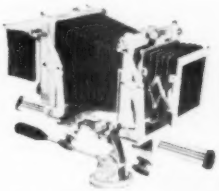
The Pacemaker Speed and Crown Graphics

Finest of them all, first with pros and amateurs alike! Cameras that are outstanding for dependability, quality, sound design. Crammed with features that help you get every kind of picture: Speed Graphic has focal plane shutter with governed speeds to *1/1000* sec.; built-in flash synch., choice of ground glass, scale, or rangefinder (optional) focus, open frame and parallax-correcting optical viewfinder, rising, shifting, tilting front, drop bed, folding infinity stops, double-extension bellows, metal focusing hood, widest choice of film, interchangeable lens equipment. In three sizes, $2\frac{1}{4}$x$3\frac{1}{4}$, $3\frac{1}{4}$x$4\frac{1}{4}$, and 4x5. The Pacemaker Crown Graphics have all the features of the Speed Graphic except the focal plane shutter. Also in 3 sizes, lower in price.

The Century Graphic

The compact, efficient, newest member of the Graphic family, with many of the Pacemaker features: ground glass focus, built-in flash synchronization, and a coated, color-corrected Trioptar f 4.5 lens, all at the truly modest price of $109.50 complete.





The Graphic View II

The all-purpose camera complete with swings, tilts and shifts. This camera and the Graflarger back give you an enlarger with complete negative control!

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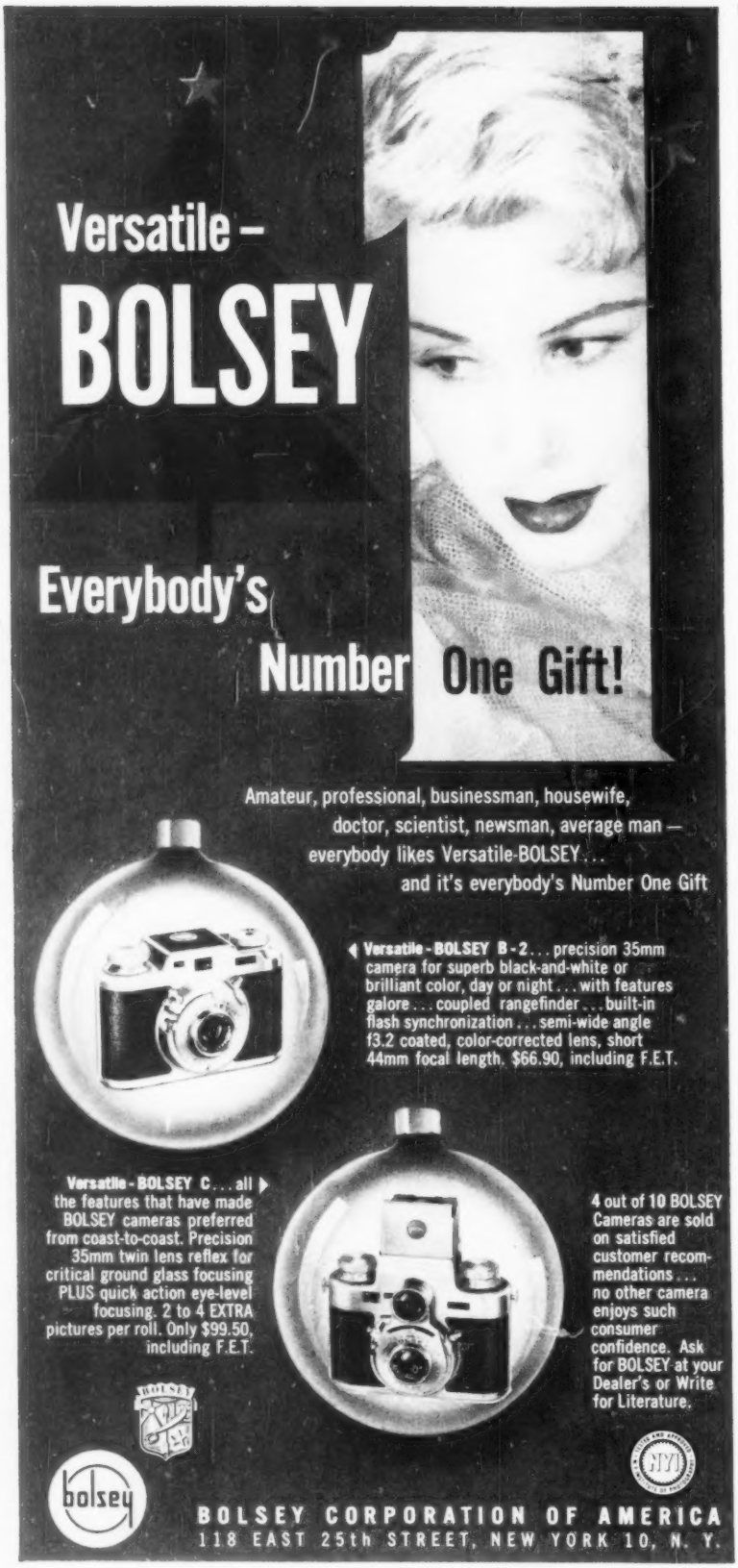

rowed a blonde, a brunette, and a redhead, some bubbles and the show's bubble expert. A rented bathtub was set up in the studio, the bubbles bubbled and Halsman labored lovingly. After an hour's shooting, the girls got out of the tub and Halsman was startled to find the soapy water as black as the inside of a bellows until he remembered that the girls had been walking around barefoot. Halsman reports the girls enjoyed the bath and were completely relaxed. As a matter of fact, he thinks it would be a good idea to use the bubble bath as a new technique for relaxing portrait sitters.

* * *

LARRY WILLIAMS, formerly *Holiday* picture editor, is now free-lancing at Norbert, Pa. GEORGE SKADDING has been transferred from Chicago to *Life's* Washington bureau.

* * *

After almost three years working in the agency field, Scope Associates, Inc., the cooperative photographic agency, announced major changes designed to further its original aims of operating an agency, owned and controlled by member-photographers. FONS IANNELLI was named the organization's current president.

* * *

Alan Fisher (U. S. Embassy, Rio de Janeiro) will be happy to help any photographer-members who are in that territory.

* * *

We quote from ANTHONY LINCK: "Flying is our favorite hobby, since my wife is as crazy about air-jaunts as I am. That, to me, is a good and sufficient reason for owning an airplane, but the fact that my profession is editorial and industrial photography, means the plane pays off in a business way, too. Being the proud owner of a shiny new Swift is a wonderful feeling, but I chose this plane because of its ruggedness and its 140-mile-per-hour speed which enables me to hop across-country in a hurry.

"There is a large side window on this plane from which I can take aerial photographs. Taking verticals is rather tricky because this is a low-wing plane, but it can be done. Taking beautiful obliques is no trouble at all. I don't want to give the impression that all my aerial photography jobs are done while I am piloting the ship. I do this only when taking pictures from a safe altitude in uncongested air. At other times, I hire a pilot or use the old standby, a Piper Cub. The biggest value of the plane lies in its ability to get me places in a hurry when other transportation would not allow time to meet schedules.

The cameras I use consistently for aerial photography are the Leica, Rolleiflex, and Fairchild K-20. Each camera has its individual merits. Take the Leica or the Contax with a wide-angle lens—you'd be amazed at the different perspective you get by flying low over a subject or by using the plane in the picture for foreground orientation as you approach the subject. I find that it is much easier to get pictures with a small camera, flying low, even though things are moving

(*Continued on page* 138)

with

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Leica IIIA, F2 Summar		134.00	110.00
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Leitz Vidom Finder		19.50	14.00
Leitz Imarect Finder	49.00	29.50	22.00
Leitz Nooky Attach	45.50	29.50	22.00
Leitz Leica Motor		49.00	35.00
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35mm F3.5 W.A. Elmar		64.00	45.00
35mm F3.5 W.A.Sum ron	123.20	94.00	75.00
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50mm F3.5 Elmar ctd. lens	84.00	49.00	30.00
50mm F2 Summitar	189.00	107.50	80.00
73mm F1.9 Hektor lens		99.50	75.00
90mm F4 Elmar ctd.		89.50	70.00
135mm Hektor F4.5 Tele.		89.50	65.00
90mm F4 Elmar ctd. Chrome	133.00	98.50	75.00
135mm Hektor, F4.5 ctd.	175.00	109.00	80.00
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35mm Zeiss Biogon F2.8W.A.	234.00	118.00	90.00
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Rectaflex, F2 ctd. Xenon	295.00	215.00	160.00
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Bolsey B2, F3.2 ctd. rfdr	66.90	49.00	35.00
Bolsey Model C 35mm Twin Lens Reflex	99.50	67.50	50.00
Karamat "36" F2 Xenon ctd. Rfdr. Syncr. Compur	179.50	119.00	80.00
35mm Argus F.A., F4.5 Ctd. & Flash Shutter	29.95		15.00
35mm Alpa Reflex, F2.8 ctd	269.50	169.50	115.00
Retina 1, F3.5 Lens		34.00	20.00
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Retina 11A, F2 Xenon or Ektar, Chrome		119.50	90.00
Kodak-Flash Bantam F4.5	49.50	34.00	25.00
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Clarus, Cpld. Rfdr., F2.8 ctd	116.25	63.00	45.00
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Minox II Spy Camera, F3.5 ctd.	98.50	69.50	40.00
Condor Cpld. Rfdr. F3.5 ctd Filter & case, Comp. Rfd	105.00		
Contessa 35 Cpld. Rfdr. F2.8 T ctd. Tes. built-in Meter	195.00	149.50	110.00
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Sup. Ikon. BX, F2.8 Tes. ctd	275.00	154.00	110.00
Sup. Ikon. C F3.5 Tes. ctd	186.00	119.00	80.00
Polaroid Land Camera	89.75	64.50	45.00
Medalist I, F3.5 Ektar ctd		109.00	80.00
Medalist II, F3.5 Ektar ctd cc	312.50	174.00	135.00
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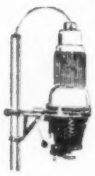

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- Serves as two cameras, while you buy only one!
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Minifilm will allow you a minimum of **$110.00** for your old Kine Exakta camera toward the purchase of the new **1950** models above.

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Ikoflex II, F3.5 T ctd. Tessar	164.00	119.00	90.00
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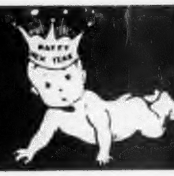

1. Locate the trade-in allowance price of your present equipment, in column three.
2. Select that Brand New or Used Camera, or equipment, you desire in column one or two.
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127 Marvel F3.5 Acro lens.
35mm. Mercury I, F3.5 lens.
9x12cm. Zeiss Ica Volta, F6.8 lens.
35mm. Kodak Retinette, F6.3 lens.
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120 Roamer II Folding F4.5 Ctd. Syncro Shutter.
120 Zeiss Ikonta C, F6.3 lens Novar.
120 Monte Carlo Folding, F4.5 lens.
120 Agfa Roll Film Camera, F4.5 lens.
120 Voigtlander Bessa, F6.3 lens.
35mm. Adox, F4.5 lens.
120 Welta Folding, F4.5 Xenar lens.
620 Kodak Vigilant, F6.3 lens.
120 Ikonta A Folding, F6.3 lens.
2¼x2¼ Wirgin Folding, F6.3 lens.
16mm. Ansco Risdon Camera, 50 ft. F3.5 lens.
16mm. Elektro Mag. Camera, F3 lens.
8mm. Keystone B8 Camera, F3.5 lens.
13.5cm. F4.5 Trioplan in Ibsor Shutter.

YOUR CHOICE 19.95

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120 Balda, F3.5 Trioplan, Compur.
120 Ihagee Folding Camera, F4.5 Ihagee lens.
120 Adox Folding Camera, F4.5 Radionar, Prontor II. Built in sync. delayed action.
120 Agfa Commander, B2 Folding, F4.5 lens.
8mm. Keystone K8 Movie Camera, F3.5 lens.
35mm. Agfa Karat I, F3.5 Solinar lens.
35mm. Perfex 55, F3.5 lens, cpld. rfdr.
Zeiss Ikonta A Folding, F4.5 Novar lens.
35mm. Argus Colorcamera, F4 lens, built in Exp. Meter.
35mm. Adox Camera, F2.9 lens.
35mm. Perfex 101, Cpld. Rfdr., F4.5 Ctd. Woll. lens.
828 Bantam Camera, F4.5 lens.
120 Voigtlander Bessa Folding, F4.5 Skopar lens.
120 Zeiss Ikonta C Folding, F4.5 Nettar.
120 Monte Carlo Folding, F3.5 lens.
35mm. Vokar Camera, Cpld., Rfdr., F2.8 Ctd. Woll.
Ikoflex Reflex, F6.3 Novar lens.
35mm. Minolta, Cpld. Rfdr., F2.8 lens.
127 Vollenda, F3.5 Radionar lens.
8mm. Keystone K8, F3.5 lens.
5cm. F3.5 Zeiss Tessar lens for Contax.
Kodaflector Senior, Lite Set Model II, Reg. 26.25.

YOUR CHOICE 29.95

9x12cm. Voigtlander FP, F4.5 Skopar, compur, D.E. Bell., 2 CFH, FPA.
15cm. F4.5 Zeiss Tessar lens in barrel mount.
4x5 B. & J. Press Camera, no lens.
2¼x3¼ B. & J. Press Camera, no lens.
9x12cm. Agfa Film Pack Camera, F4.5 Doppel Anast., Reduce Back to 2¼x3¼.
8mm. Keystone K8 Movie Camera, F2.7 lens.
127 Exakta Jr. Camera, F4.5 Ihagee, built in syncro.
120 Zeiss Ikonta B, F4.5 Novar lens, syncro.
35mm. Perfex Deluxe, F2.8 Woll. lens, Cpld. Rfdr.
120 Voigtlander Bessa, F4.5 Voigtar lens.
620 Kodak Monitor, F4.5 Ctd., Syncro Kodamatic.
35mm. Watson Camera, F2.9 Welta, Compur.
120 Zeiss Ikonta B, F3.5 Novar lens.
120 Agfa Isolette, F4.5 Apotar lens, syncro.
Kodak 35, F4.5 Ctd. lens, syncro shutter.
35mm. Voigtlander Vito, F3.5 Skopar.
35mm. Welta, F2.9 Cassar lens.
8mm. Cinemaster II, F2.5 lens.
16mm. Simplex Mag. Camera, F3 B. & L. lens.
16mm. Keystone B1, F3.5 lens.
5cm. F2.8 Zeiss Tessar for Contax.
135mm. F4.5 Doppel Anast. Tele. lens for Leica.
162mm. F4.5 Ctd. Raptar, Alphax Shutter.
10.5cm. F2.9 Trio plan lens, compur.
75mm. F2.9 Xenar lens, Compur.
6x9cm. Certo Sport, F2.9 Trioplan, Dial Set Compur, Roll Film Back, D.E. Bellows, FPA, 3 CFH.

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8mm. Keystone K8 Movie Camera, F1.9 lens.
8mm. Revere 88 F2.5 Ctd. lens.
Ciroflex Reflex Camera, F3.5 lens.
127 Exakta Jr., F3.5 Ihagee, Built in syncro.
Praktiflex 35mm. Reflex, F2.9 Victar lens.
35mm. Agfa Karat II, F2.8 Xenar, Cpld. Rfdr.
620 Kodak Monitor, F4.5 ctd., Syncro Supermatic.
9x12cm. Voigtlander Avus, F4.5 Skopar, Kalart Cpld. Rfdr.
9x12cm. Recommar, F4.5 K.A., Kalart Cpld. Rfdr.
35mm. Robot I, F2.8 Tessar lens.
2¼x3¼ Baco Press Club, F4.5 K.A. lens.
Korelle Reflex I, F2.9 Victar lens.
16mm. Keystone A7, F2.5 ctd. lens.
16mm. Cinklox Camera, F2.5 Ctd. lens.
8mm. Briskin Mag. Camera, F1.9 lens.
15cm. F4.5 Zeiss Tessar Tele. lens for Leica.
4x5 Newton Nue Vue View Camera, ext. arms, triple ext. bellows.

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Korelle Reflex II Camera, F3.5 Victar.
35mm. Dollina III, cpld. Rfdr., F2.9 Cassar.
120 Ikonta B, F3.5 Tessar lens, compur Rapid.
Robot I, 35mm. F2 Biotar lens.
2¼x3¼ B. & J. Press Camera, Kalart Cpld. Rfdr., no lens.
35mm. Contax I, cpld. Rfdr. F2.8 Tessar lens.
35mm. Dollina II, cpld. Rfdr., F2 Xenon lens.
16mm. Cine Kodak Model B, F1.9 K.A. lens.
5cm. F2 Sonnar lens for Contax.
105mm. Pam Britar tele lens for Kine & Leica.
18cm. F6.3 Tele Tessar for Graphic.

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2¼x3¼ Watson Press Camera, F4.5 lens, Kalart Rfdr., Flashgun, 3 CFH, FPA	84.50
2¼x3¼ Busch Camera, F4.5 lens, Kalart Rfdr., Flashgun, 3 CFH, FPA	94.50
2¼x3¼ Ann. Speed Graphic, F4.5 lens, Kalart Rfdr., 3 CFH, FPA, 3 filters, shade case	117.00
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3¼x4¼ Ser. B Graflex RB., F4.5 Tessar lens, case	$49.50
4x5 Ser. B Graflex, F4.5 K.A. lens	$49.50
4x5 Auto Graflex, F4.5 K.A. lens	$39.50
2¼x3¼ Ser. B Graflex, RB, F4.5 Ctd. Ektar lens	$69.50

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Auto Rolleiflex IIB, F3.5 Tessar ctd. And case	275.00	184.00	140.00
Kodak Reflex, F3.5 ctd	95.00	64.00	45.00
Kodak Reflex II, F3.5 ctd.cc	154.91	109.00	85.00
3¼x4¼ Super D Graflex F4.5 ctd. auto Diaph	239.00	139.00	100.00
Hasselblad Reflex F2.8 Ektar ctd	548.00		250.00
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	New	Used	Trade-in
2¼x3¼ Busch, F4.5 Woll. ctd. Rapax w cpld. rfdr	153.25	108.00	75.00
2¼x3¼ Crown Graphic F4.5 ctd. w. Kalart rfdr	224.80	164.50	130.00
2¼x3¼ Pacemaker Sp. Gr. F4.5 ctd., Kalart rfdr	264.80	179.00	140.00
2¼x3¼ Ann. Sp. Graphic F4.5 rfdr. Flash, Access.		117.00	95.00
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	New	Used	Trade-in
4x5 Crown Graphic F4.7 ctd. Ektar cpld rfdr.	216.25	174.00	125.00
4x5 Pacemaker Sp. Graphic F4.7 ctd. Ektar cpld. rfdr	261.25	189.00	145.00
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REVERE 88, F2.5	74.50	45.00	35.00
REVERE TURRET 99, F2.8 Ctd.	99.50	65.00	50.00
REVERE MAG. 77, F2.5 Ctd.	87.50	54.50	40.00
REVERE MAG. TURRET, 67, F2.8 Ctd.	104.50	65.00	50.00
B&H SPORTSTER, F2.5 Ctd.	99.75	66.00	50.00
B&H Auto 8 Turret Mag. F2.5	169.50	124.00	90.00
B&H Mag. Camera, F2.5 Ctd.	129.50	82.50	65.00
DeJur Citation, F2.5 Ctd.	69.50	44.00	33.00
DeJur Embassy Mag. F2.5	99.50	64.50	50.00
Cine Kodak Mag. F1.9 Ctd.	147.50	98.00	75.00
Bolex L8, F2.8 Ctd.	99.50	72.50	45.00
Bolex H8 Turret, F1.9 Ctd.	339.00	174.00	130.00

16mm CAMERA SECTION

	New	Used	Trade-in
REVERE MAG. F2.5 Ctd.	130.00	94.50	65.00
REVERE MAG. TURRET, F2.7 Ctd.	152.50	115.00	85.00
CINE KODAK MAG. F1.9 Ctd. Ektar	175.00	108.00	80.00
BOLEX H16 Turret, F1.5 Ctd.	343.00	194.00	150.00
B&H Autoload, F2.5 Ctd.	177.00	119.00	85.00
B&H Autoload, F1.9 Ctd.	199.50	138.50	95.00
B&H Automaster, Turret, F2.5 Ctd.	247.00	165.00	125.00
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	New	Used	Trade-in
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B&H Regent, 500 W	149.50	105.00	75.00
DeJur Model 750, 750W case	139.50	92.00	75.00
DeJur Model 1,000 750W case	159.50	112.00	85.00
B & H Picture Master 750 Watt	262.50	174.50	125.00
Keystone K68, 750 Watt	99.50	64.00	50.00

16mm PROJECTORS

	New	Used	Trade-in
KEYSTONE A82, 750 W	112.50	71.50	50.00
Keystone K160, 750 W	129.50	87.50	65.00
Revere 16mm, 750 W	137.50	92.00	75.00
B&H Diplomat, 750 W	273.30	159.00	120.00
B&H Model 185 Film Sound single case 8" Speaker	429.50	289.50	210.00
Revere Sound, 750 W	299.50	184.00	150.00
Ampro Stylist, 750 W	354.00	260.00	195.00
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Weston Master II	32.50	21.50	14.00
Weston Cadet Meter	21.50	13.50	9.00
GE DW 68 Meter	24.50	16.50	11.00
GE PRI Meter	32.50	19.75	14.00
DeJur Professional	24.50	13.00	8.00
Argus PB 100, Slide Proj. 100 W	27.95	19.75	14.00
Argus PBB 200 Slide Projector 200 W blower case	44.95	29.50	21.00
GoldE Manumatic 300 W. Blower case 2x2	64.46	49.50	35.00
TDC A1, 2X2	29.75	22.00	12.00
TDC D, 300 W. blower	62.20	42.50	30.00
GoldE Reflex 2¼ Sq. blower, case 300 W	74.75	53.00	40.00
TDC RN 150 W, 2¼ Sq.	59.75	40.00	30.00
TDC RP 300 W Blower, 2¼ Sq.	82.20	57.50	42.00

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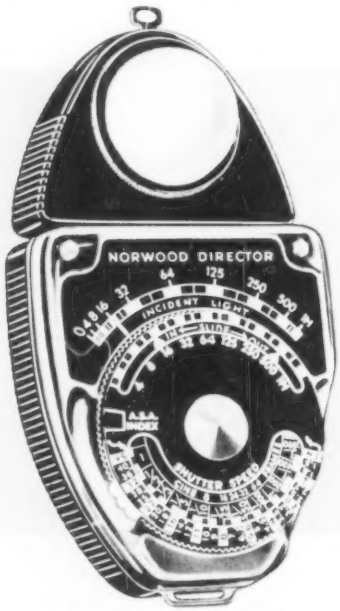

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TOOLS & TECHNIQUES

By NORMAN C. LIPTON

A round-up of recent developments and significant trends

Leica Price Reductions. Along with the recent announcement of the Model IIIf Leica camera with adjustable built-in flash synchronization, E. Leitz, Inc. has instituted price reductions up to 45% on 44 items of Leitz equipment. The list includes various Leica cameras, lenses, and accessories, and miscellaneous photographic equipment. For example, the new model IIIf camera with 50-mm, *f*/2 Summitar has been priced at $385, while the IIIc has been dropped to $350. Typical of the drop in accessory and equipment prices are the new schedules for the Imarect Viewfinder, formerly $77, now $49, and the Model B Leitz Desk Viewer, reduced from $66 to $45.

The internal flash mechanism of the Leica IIIf camera is quite ingenious, for it permits the user to adjust the time-lag for maximum efficiency with all Class FP flashbulbs at any shutter speed on the dial, up to 1/1000 second; or with electronic flash. Power is supplied by four penlite type battery cells which deliver the flashing current at 6 volts. The compact lightweight flashing unit with its fan-type collapsing reflector may either be fitted into the Leica accessories clip or extended off-the-camera the full length of the connecting cord. Priced at $28, it takes either standard base or midget flashbulbs. A multiple outlet providing extension facilities is said to be "on the way" but whether a B-C power supply too will come along was not disclosed.

Polaroid print duplicates are being turned out on a "while-you-wait" basis by the 34th Street Camera Exchange in New York City (150 W. 34th St.) as part of a comprehensive quick service setup covering everything from black-and-whites from Kodachromes to "movie-sequence" flip books. Same-size duplicates from Polaroid prints are priced at 2 for 25 cents, while 5x7's cost 69 cents each. Basis of the quick service facility is an ingenious double-bellows "copying" camera with a right-angle prism at the bellows junction. Its copy holder takes either opaque prints or transparent negatives or positives, while sheets of Direx, direct-copy paper (on a water-proof base) are placed in the focal plane at the other end of the camera assembly. It takes about six minutes to process the prints, which come out a rich sepia tone.

Bolsey 35-mm cameras seem to be playing an important part in the photographic operations planning of our Armed Forces. With justifiable pride, Jacques Bolsey, president of the Bolsey Corporation of America, recently announced that two of the three standard Bolsey models—the Bolsey B-2 and the Model B-Special with removable lenses—have been contracted for by the Air Force, while a modified Bolsey B-2 (without flash synchronization) won a Signal Corps contract for an all-weather 35-mm camera. The special camera is capable of performing in temperatures ranging from 65 below zero to 160 degrees above zero F. and can be identified by the black finish of the metal parts in addition to the Signal Corps specification numbers on the name plate.

35-mm Bolsey—Signal Corps Model

Baltimore PSA Convention. Most of the technical papers and reports at the recent Baltimore convention of the Photographic Society of America were in the nature of summaries and clarifications of earlier findings, while the patently new information offered was either incomplete or of limited interest. Some of the most interesting information brought to light was developed in the course of successive "marathon" clinics devoted to black-and-white equipment, procedures, and techniques, and to color materials and methods respectively. These sessions were manned by experts from the research and sales engineering staffs of leading concerns in the photographic industry. Here are some of the interesting little-publicized facts brought out:

1. Color slides bound in glass tend to deteriorate more rapidly than unbound transparencies, and unused glass slides fare worse than those which are projected from time to time. The trouble is caused by moisture sealed into the slide at the time of binding. The heat of the projection lamp tends to drive it out.

2. Unlike most finegrain developers, Ansco Finex does not dissolve the surface silver of the developing negative image. A relatively homogeneous finegrain image is achieved by slow, steady development of the exposed silver halide particles in all depths of the emulsion layer. This tends to minimize film speed losses.

3. Du Pont Varigam variable-contrast paper gives almost identical results when a given negative is exposed without a filter and with a "normal" No. 5 Varigam filter in the printing light path. Very slight differences may be apparent in the deepest shadow areas, but not enough to warrant the choice of one or the other for quality reasons.

(*Continued on page* 113)

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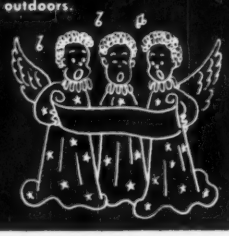

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WARD PEASE DISCUSSES

SOME BASIC PROBLEMS CONCERNING EXPOSURE

FOR anyone who has been taking pictures quite a while it is easy to forget the problems which beset the beginner, perhaps even to lose patience a bit with his questions and seeming disregard for some of the most elementary points from the standpoint of the experienced worker. I recently had an excellent opportunity to become acquainted quite intimately with the beginner's trials, while teaching an elementary class in photography conducted by the local YMCA.

Much of the class time was spent taking pictures. This gave an opportunity to find out what was wanted in the way of instruction. Some of the questions which came up most often seldom are covered in print, so perhaps even though you are well advanced in photography you may be able to pick up something by reading on.

Several of the class had exposure meters. Others provided themselves with the simple and inexpensive wheel-type exposure calculators like the "Snapshot Kodaguide." With any of these devices, for a given combination of illumination, subject matter, and film speed you are not presented with a single exposure setting to use, but with an array of combinations of shutter speeds and diaphragm openings. One of the most persistent problems was which of these many possible combinations was the best to use for any given set of circumstances.

Suppose we use an example which will give us such an array to choose from. Using a film with a speed of ASA 64 for an average scene on a hazy-bright day, the lens and shutter markings probably would line up something like this:

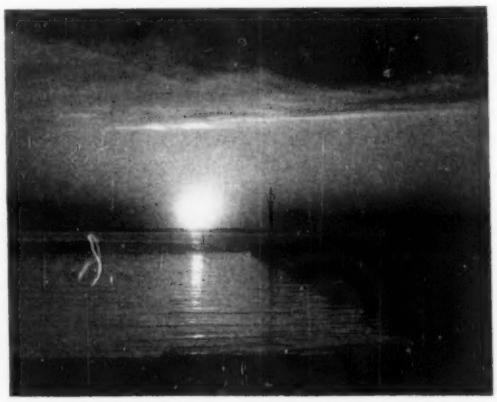
Shutter Speed	1/2	1/5	1/10	1/25	1/50	1/100	1/200
Lens Opening ...	32	22	16	11	8	5.6	4

Which of these numerous combinations should be used, and why? This depends on several other things which have not been mentioned. One of these is motion within the view before the camera (or probable motion of the camera itself) which would tend to pull the choice toward the right end of the line. Another is the usual desire to get as much as possible of the depth of the view before the camera in sharp focus. This last desire would tend to pull the choice as far as possible toward the left end of the line of settings.

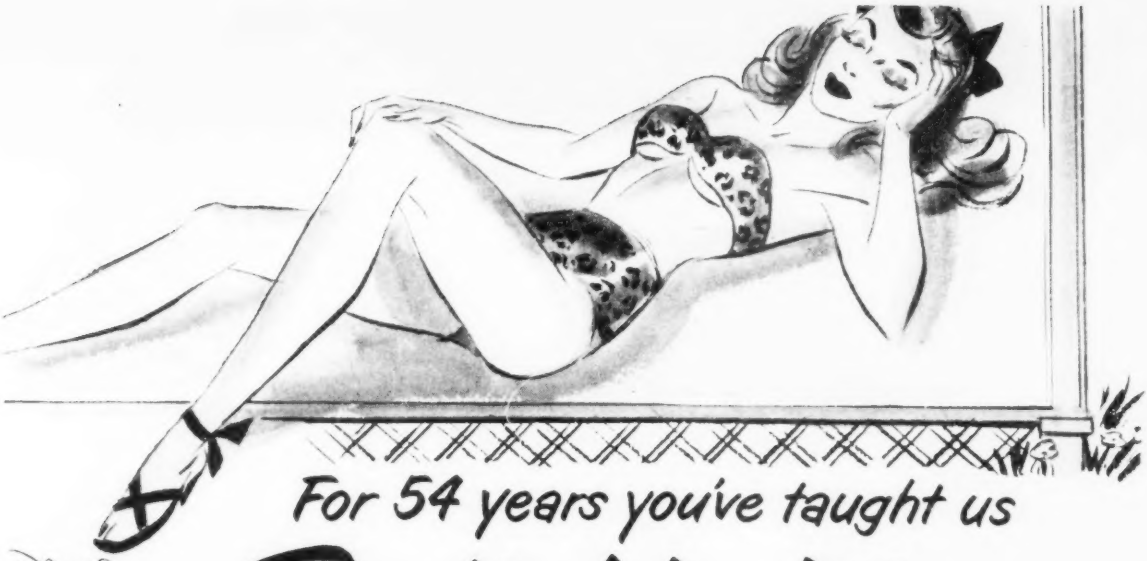
First let's take that innocent looking parenthetical remark about camera movement. If the camera is on a firm tripod or other steady support, that limitation does not apply. Without such a support and using a fairly heavy camera ($3^1/_4$x$4^1/_4$ or 4x5) with a between-the-lens shutter and a cable release, a speed of 1/25 or 1/50 second should be the longest. A camera body release or the lever on the shutter itself might do as well, depending on how they are used. For a lighter camera such as a $2^1/_4$x$3^1/_4$ roll-film type, 1/50 to 1/100 might be safer. For the light weight of a miniature camera, 1/100 is certainly the longest safe speed. This is partly due to the way that enlargement brings out the least movement. That same 1/100 applies for the heaviest of Graflexes or similar cameras due to the mirror and shutter movements within the box. Of course a great deal depends, too, on the individual photographer.

When it comes to stopping movement within the scene, much could be said. Ordinary movements of people would be stopped by the same 1/50 to 1/100 required to stop camera movement. More rapid activities are a separate subject that need not be gone into fully in order to serve the purpose of this discussion, except to say that such movements would probably mean going toward the right end of the scale as far as your lens and shutter permit.

Toward the other end of the scale, usually the desire is to get the maximum of depth of field in sharp focus. If a solid support is available, perhaps $^1/_2$ second at $f/32$ (the smallest stop on many cameras) would be about right. Often in an otherwise still scene, leaf movement or the possibility that a standing subject might sway a bit could call for a compromise such as 1/25 at $f/11$. With



You can shoot into the sun and get good pictures—if it is dim enough so you can look at it without discomfort.



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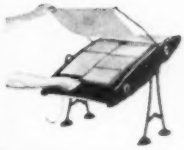

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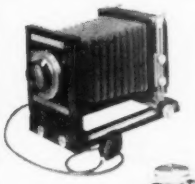

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Shown: STROBONAR I Light Unit in "Sport" position, allowing use of optical view finder.

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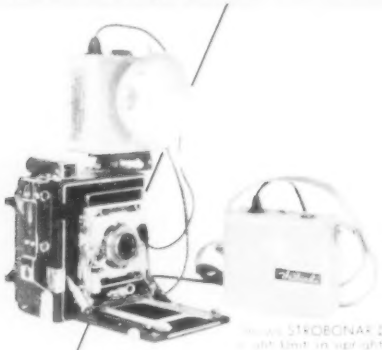

Shown: STROBONAR I Light Unit in upright position on Speed Graphic camera.

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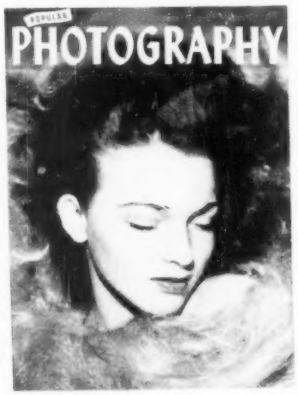
the modern high speed films there is much more room between the two opposing requirements than was true with the slower films of not very long ago.

This matter of shutter speed for stopping movement has one more phase that the class found of considerable interest. A subject encountered on an outing was a fountain, which brought up the question of the proper speed for stopping the water. Here is one case where complete stopping of movement would give a frozen appearance and the effect would not be a good reproduction of the visual impression. Too long an exposure would give a meaningless smear. A good compromise between these two undesirable extremes seems to come at 1/50 second—at least most people are pleased with the result at that speed. This holds true for waterfalls and any rapidly flowing water. Try it some time.

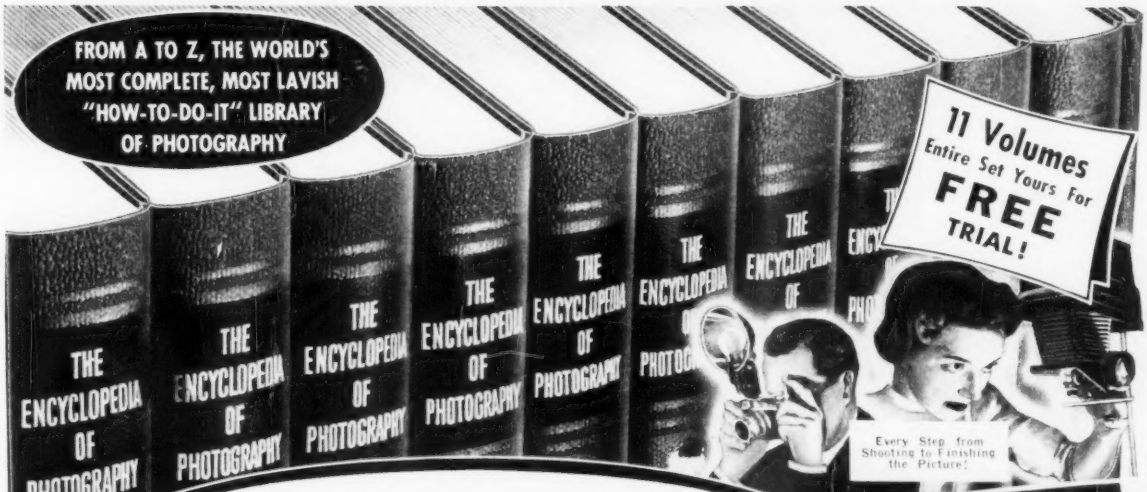
There was an evening session with a rather interesting sunset. The class remembered my instructions about not letting the sun fall directly on their lenses and wondered how they could shoot the sunset without violating them. Fortunately there is a convenient and easily applied test that seems to work out well. It is this: if you can look at the sun steadily without hurting your eyes, you can safely aim your camera at it. If the sun is too bright, internal reflections and flare spots result. Lens coating helps somewhat. Since this simple rule far antedates the coating of lenses, it is probable that with coating, a little brighter sun can be tolerated. Can you imagine a simpler guide than that?—

THE JANUARY COVER



Out of the Blue is the appropriate title of the eye-catching color transparency reproduced on this month's cover. Tony J. Pucino of Waterbury, Conn., took the shot in a Galesburg, Ill., studio in 1947. He writes that it was his first attempt at shooting color indoors. The camera used was a 5x7 Eastman view equipped with a 10-in. Wollensak f/4.5 lens. Exposure was 1/2 second at f/11 on Kodak Ektachrome Type B film. Several floodlamps, a 1,000-watt spot, and a 500-watt spot lighted the setting.

Mrs. Dixie McMillin is the subject. Pucino informs us that he discovered Mrs. McMillin working behind a perfume counter in a department store. Angel hair (made from spun glass) is the material surrounding the model's head. This outstanding color shot was a prize winner in the 1950 POPULAR PHOTOGRAPHY Picture Contest.



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CANDID SHOTS

WHETHER you shoot stills or movies, the year-end holidays provide some of the finest picture-taking opportunities you will encounter. This is a colorful season with its indoor and outdoor decorations, and everyone is in a festive mood. Keep your cameras loaded and take advantage of the fine subject matter that will be available wherever you may be—Christmas decorations, family parties, happy youngsters, and winter sports. You can't miss!

We also remind you to enter the 1950 Christmas Card contest and compete for one of the bigger prizes being offered this year. Simply address one of your photographic greetings to POPULAR PHOTOGRAPHY's Christmas Card Contest Editor and mail it in time to reach us no later than January 10, 1951. If the judges select it as one of the best ten received, you'll win a $25 cash prize!

THE year 1950 will long be remembered by the many thousands of American camera fans who traveled to Europe as Holy Year pilgrims and brought back a photographic record of the picturesque countries abroad. One pilgrim, a well known and seasoned press photographer, can look back to 1950 for years to come as the year in which he made his most exciting picture. Joseph Costa, photo supervisor of King Features Syndicate and Sunday Mirror Magazine, accompanied Francis Cardinal Spellman's party to Rome, and at the Vatican he experienced his greatest thrill—the opportunity to photograph His Holiness, Pope Pius XII with Cardinal Spellman. The excellent color picture which he made in a matter of seconds is reproduced in this issue, page 35. Joe Costa tells about this big thrill and the events that led up to it in the accompanying article. Incidentally, this is only one of the many first-class features you will find in this January issue.

DURING this past year we have watched with satisfaction the growing interest in stereo photography. You may remember that last April we reported the First Annual Chicago Lighthouse Stereo Salon, an invitational exhibit that included some 125 accepted slides from about 50 entrants. This year the Chicago Lighthouse for the Blind conducted its Second Annual as an open salon. Over 810 slides were received, and the jury selected 225 for the exhibition. They were projected at seven performances held in Fullerton Hall at the Chicago Art Institute, and more than 1,500 persons paid admission to see the color pictures in three dimensions.

At the same time the First International Exhibition of Color Stereo Slides was held simultaneously with the 14th Milwaukee International Exhibition of Photography. More than 400 slides were submitted to this show and of these 103 were accepted. The Milwaukee Photo Pictorialists, whose undertaking was sponsored by The David White Company, makers of the Stereo Realist camera, held their show at the Layton Art Gallery. It was open to the public for two weeks, and more than 6,000 individuals saw the exhibition. A battery of Stereo-Realist viewers were set up in one room where the public could view the ten honorable-mention slides. It is reported that average attendance was just about tripled on days when projected showings were held.

THREE-DIMENSIONAL color has enabled both the photographer and the general public to experience a new picture thrill. In a recent report Elmer J. Cusick, co-chairman of the Milwaukee show, states that stereo is definitely a welcome addition to the photographic exhibitions. He points out the fact that it opens up a complete new field permitting novel interpretations of old subjects and offering new subjects heretofore impossible to photograph effectively in two dimensions. It also imposes new and interesting problems in composition that will appeal to the more advanced picture taker. While you may not be ready to venture into this fascinating field of photography, observe its growth in your own locality. And if you have not yet seen three-dimension color by projection, do so at first opportunity.

THE correspondence being so heavy of late, we'd like to acknowledge here the many letters of thanks from contests winners, also countless notes of congratulation on PHOTOGRAPHY Annual, 1951 Edition. Glad you like it!

AN AMUSING incident was reported to us recently by one of our regular correspondents—John L. Mattox of Nebraska City. He writes:

"Because I've been an amateur photographer for a long time—51 years to be exact—many people will ask me what's wrong with their pictures, their cameras, or some of their equipment.

"Last spring I met a woman on the street who asked if I'd take a look at a camera and 'flasher' that she got her daughter for Christmas. She said the 'flasher' worked just once and quit. I dropped in later to take a look at it, rather expecting to see one of those inexpensive synchronized flash outfits, but to my surprise she brought out a fine camera with a good lens and standard flashgun. There was a burned-out flashbulb in the socket; I removed it, took a 4½-volt test lamp from my pocket, put it in the socket, and pressed the switch. The lamp lighted, and the gun seemed to be in good working order. I checked it at various shutter speeds and could find nothing wrong. 'What kind of trouble did you have with it?' I asked.

"'It's that thing there,' she said, pointing to the burned-out flashbulb. 'It lit up just once and then it wouldn't work any more. I guess it wasn't any good. Do you think they'd give me a new one if I asked?'"

Frank E. Fenner

Popular Photography — Frank Adams

"John, stop acting silly and bring me my glasses from the mantelpiece."

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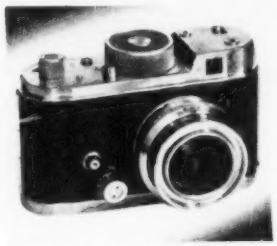

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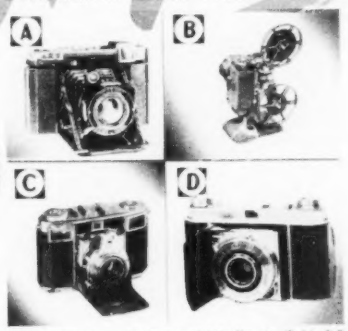

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Costa depends on this basic equipment. However, on this trip, his long list of items included 4 still and 2 cine cameras, plus 1400 sheets of color film.

Climax of Pilgrimage to Vatican assignment came in the few seconds allotted with Pope Pius XII

By JOSEPH COSTA

Chief photographer, New York *Sunday Mirror Magazine*, King Features Syndicate

IT WAS 10:30 and the Cardinal started toward the rear door. The Pilgrimage, having reached Rome, was now making the last of the four mandatory Basilica visits. He had led his Pilgrims to the Basilica of St. Paul's. Now he would have to hurry if he was to be on time for his private audience with the Pope. It was scheduled for 11 a.m., and we were outside the walls.

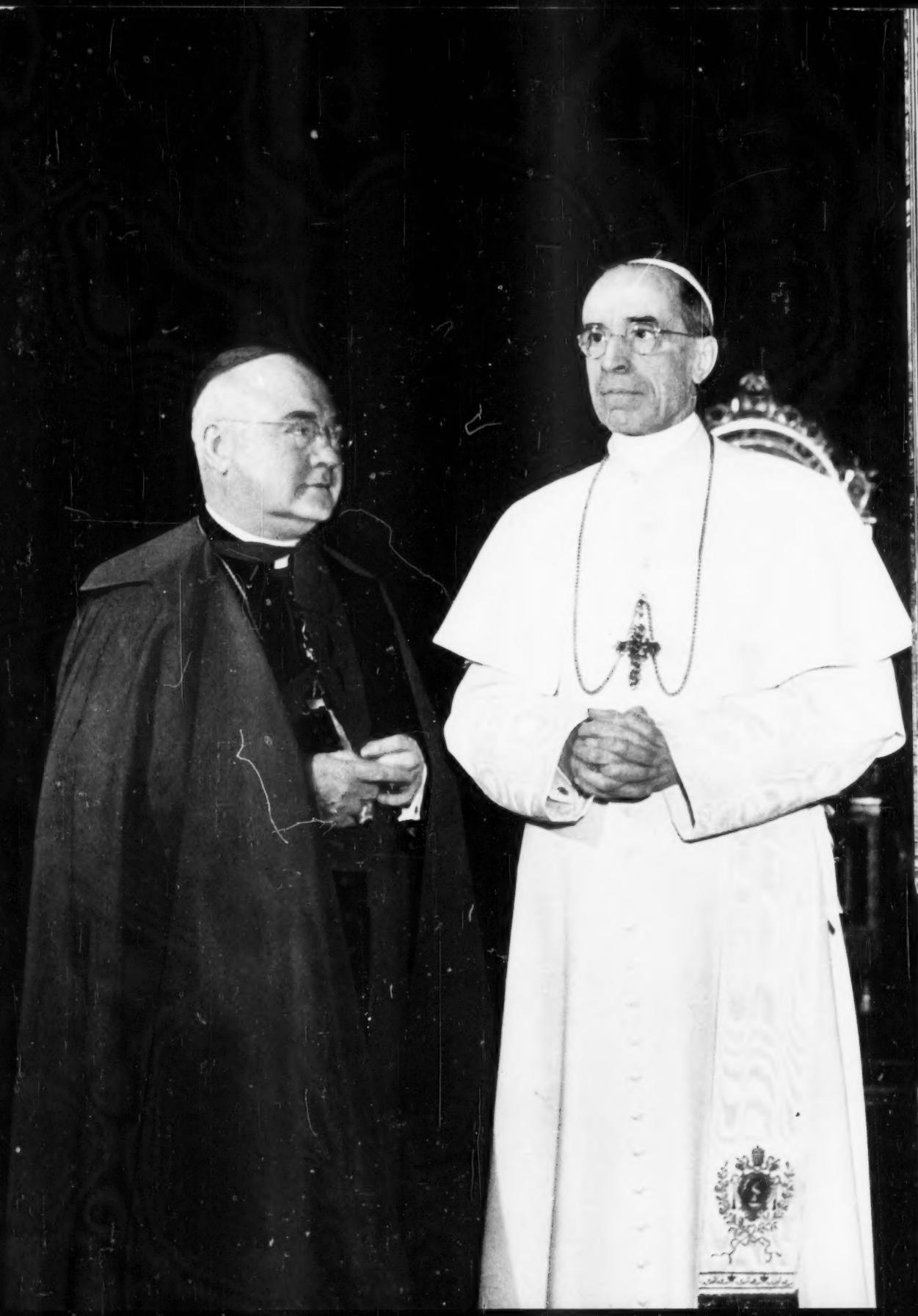
Since we had been waiting for this very moment, we dashed out ahead of him. Piling our camera equipment into our waiting car, I wondered what the impending experience had in store. Would fate be kind and would I succeed in getting this most important picture of the trip, in spite of the refusal I had already received?

The Cardinal's car sped forward. I could not help pressing down on an imaginary accelerator pedal—helping the driver keep up with the speeding car ahead.

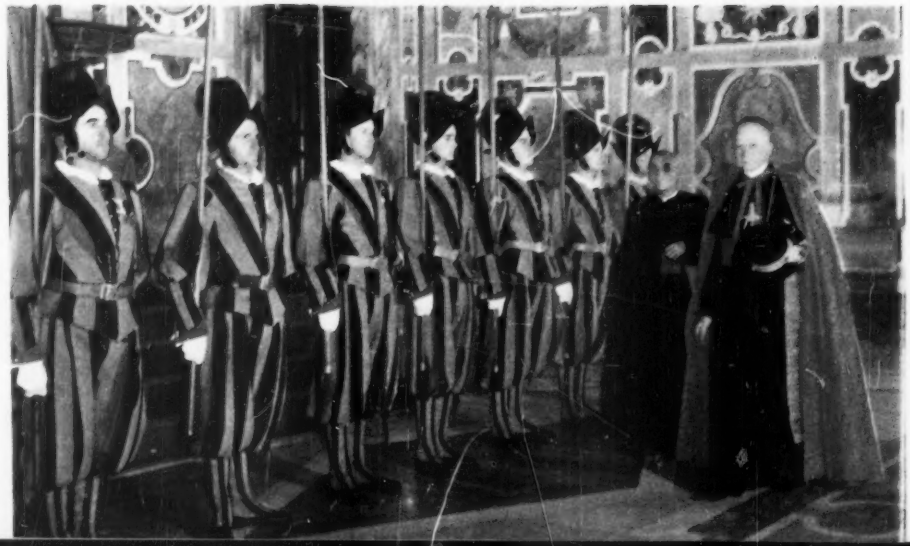
As I sat tensely forward, mentally leapfrogging each of the cars that threatened to separate us from our quarry, my mind wandered back to the start of this mad, man-killing, beautiful, and religious photographic adventure.

The day that my boss, Ken McCaleb, editor of the *Sunday Mirror Magazine*, called me to his office to discuss the assignment, he said "There will be tremendous reader interest in Cardinal Spellman's Holy Year Pilgrimage." The Cardinal would personally lead six hundred-odd faithful to the Vatican and other religious shrines in Europe. Would I like to go along to cover the trip? Remembering that I had had experience in cinematography, he outlined the

Biggest thrill of Costa's 10,000-mile Holy Year tour to Rome was in getting this remarkable color shot of Cardinal Spellman and His Holiness, Pius XII—one of three pictures he made in just 45 seconds.



Francis Cardinal Spellman kisses the Holy Door (opened once in each 25 years by the Pope) that leads directly into St. Peter's Bascilica at the Vatican—and Costa's careful camera planning captures the colorful and solemn moment. Father Francis Zakar, secretary to Hungary's Joseph Cardinal Mindszenty, is holding cross.



Papal Swiss Guard scene is re-enacted for all important visitors. Here the salute is reviewed by Cardinal Tedeschini, right, Prefect of St. Peter's.

Pilgrims are taken through the Vatican on a sight-seeing tour after they arrive in Rome. Here in reverential awe they admire the priceless Sistine Chapel ceiling paintings.

job as one of shooting black-and-white pictures for the *Daily Mirror*, color stills for the *Sunday Mirror Magazine* and a 16-mm color movie of the entire trip, for possible use by churches, educational groups, Holy Name Societies, and like organizations.

The project was a challenge that offered many exciting possibilities, but I was not unmindful of the many problems and heartaches this type of assignment was bound to produce. My answer was that it would be a real toughie, but that I was willing to tackle it if I could bring along one of my studio assistants.

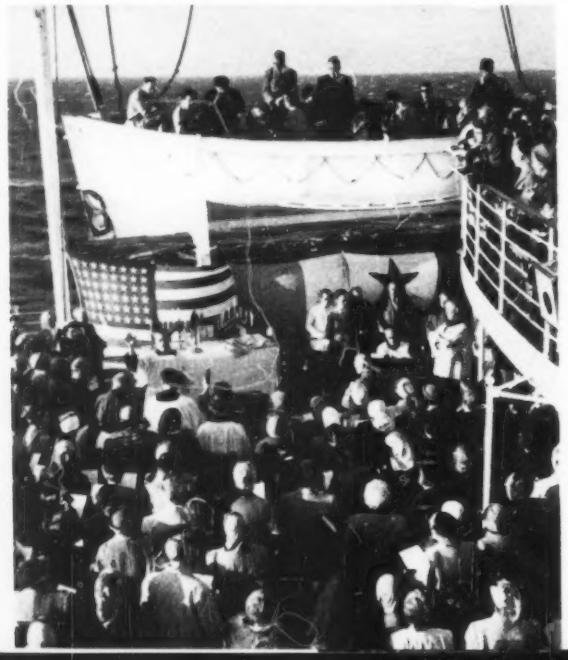
Ken went me one better. He offered to let me have John Wolter, art director for King Features Syndicate and the *Sunday Mirror Magazine*, one of the best idea men in the business—the man with whom we discuss all of our picture projects and whose fertile brain has helped to make the *Sunday Mirror Magazine* outstanding in its field. This was a break for me.

The next 18 days, up to sailing time, were one mad scramble to secure all necessary equipment and supplies. There ensued the most complete campaign of advance planning of my career; discussions and conferences with steamship, church and Catholic Travel League officials; two flying trips to Rochester for conferences with photographic technicians, seeking to solve all of the foreseeable problems in advance; shipping of bulbs and reflector spots by air to the different countries and religious shrines that were to be visited—this to insure having supplies on hand on arrival and because it would have been impossible to cart everything that was needed with me; confusing customs forms and regulations.

We were shooting in the dark in an attempt to visualize the physical setup at each of the shrines on our itinerary, but we went ahead with the preparation of lighting installation diagrams, accompanied by detailed letters of instruction to the authorities in charge. This was a long-shot gamble aimed at having lighting facilities in operation before our arrival, since our visits were to be on-the-fly. If this was not done, motion pictures or even stills in color at many of these stops would not be

Respectful triumph characterizes the Pilgrimage group as they are led by Cardinal Spellman from the *Piazza di San Pietro* into St. Peter's.

Church services en route were held when possible on the deck—an example of the Cardinal's cooperation with Costa.



possible. Assembling and cataloging the 28 pieces of baggage and equipment that I was to take along with me was just one more detail.

At last the *Mirror's* task force, composed of writer Joseph Johnston, art director John Wolter and photographer Joe Costa, was ready to tackle Operation Pilgrimage.

A thorough briefing by Jack Lait, editor of the *Mirror*, regarding the radioing of pictures from each of the stops, and the type of coverage that was desired, and I was ready to embark on the biggest photographic expedition of my life.

The night before sailing, an express truck was hired and all of my equipment was placed aboard the *SS Atlantic*.

The shrill blast of the steamer's whistle found me with mixed emotions. Pleasant anticipation of the adventure was shadowed by misgivings as to whether I had for once taken on too big a job.

As I pitched into the task of installing lights aboard ship to shoot the Masses and other religious activities, the day-in and day-out coverage of life on shipboard, developing my negatives at night—after the ship's photographer was through using the lab—I had no more time for misgivings. The adventure had started

Masterpieces of Roman and Greek sculpture are viewed by Pilgrims in the Vatican Museum's Hall of Sculptures—as Costa's camera clicks.

and I would not have turned back if it had been possible.

The ocean crossing was one continuous round of picture shooting, stills and movies, black-and-white and color. Arising at times as early as four a.m., and retiring sometimes as late as three a.m., was no pleasant task, but the early-bird business was unavoidable. No one would get reflector spots installed in the various lounges and public rooms which had been converted into chapels, unless I did it myself. I spent one or two days in each lounge and then moved my equipment on to the next. The lights could be dismantled and installed in the new locations only after the passengers had retired. By that time the ship's electricians had retired, so I had no choice but to get up when they did—four a.m.

Never have I seen such a concentration of amateur cameras as was on shipboard in the hands of the six hundred-odd Pilgrims making the trip. Each day I was besieged by men and women, young and old; "Please look over my camera and tell me what is wrong with it." It's amazing how many different ways people can find to load their cameras improperly, or to put them out of commission entirely.

If my fellow Pilgrims (*Continued on page* 122)

A nun making the pilgrimage helps to entertain one of the children aboard ship—with evident mutual good fellowship.

ADDING TIME TO *Action!*

By GEORGE PICKOW
Illustrations by the Author

Lights record continuous movement in novel flash pictures that "remember." Explore this simple technique yourself

STOP-ACTION photography today is commonplace, thanks to high-speed shutters, flashbulbs, and electronic flashtubes. Turn to the pages of any magazine or newspaper and you'll find examples of frozen motion in the work of news, sports, and commercial photographers. But the results, while striking, capture only one small fraction of a second in time. Complete records of action are possible only with movie cameras or expensive equipment able to take a series of shots in rapid succession.

However, there is a way you can add time to still photography of action. A simple pocket flashlight attached to a moving subject plus an open shutter provide the key to an exciting new dimension in action photographs. These unique pictures I like to call "kinetolites"— a name with which you can impress your non-photographic friends but which simply means "lights in motion." The result of photographing these moving flashlights in a dark or semi-darkened room is to produce dramatic action patterns. The accompanying photographs show typical examples of kinetolite photography.

Compare the ordinary high-speed flash shot of the roller skater with the time-plus-action picture of the same subject. The first shows the action only at the instant of flash exposure. The kinetolite picture, on the other hand, traces the action before and after the moment of firing the flashtube. Thus it shows the movement of skater through space and time.

Actually, the principle of kinetolite photography is

Slice of time is caught by flashtube to make a conventional picture of skater Phyllis Riggs in mid-air. Compare this action photograph with the shot below.

Light tracks tell the story of action before and after firing the speedlight in a time-plus-motion picture of the same subject. The camera's lens remained open while the skater was spinning.

Dramatic spiral is the pattern produced by lights in motion shown in the picture, left. Tiny flashlights attached to skater's hands and feet traced her path of motion — a fantasy on film.

Leaping skater traces four waves of light across darkened rink while speedlamp catches peak of action. Note movement following flash.

nothing new—photographers taking time or bulb exposures at night can capture the trail of an automobile by its headlights, or the motion of the stars wheeling across the sky. But the pictures on these pages combine traditional stop-action photography with the weaving patterns traced by lights in motion. They are the result of two images—the light path of motion recorded through an open shutter plus the flash image of the whole figure at some instant along the path of action. Interesting variations can be made by taking double or even triple exposures of the figure at different points.

To obtain the pictures accompanying this article I used a Rolleiflex camera with an $f/3.5$ Tessar lens stopped down to $f/4.5$. Phyllis Riggs, a professional figure skater, cooperated as my subject. Phyllis, with flashlights taped to hands and feet, was instructed to move into the camera's visual field. She went through a planned skating routine, attempting all the while to maintain as great a regularity of movement as possible. At the peak of each action two speedlights were fired. The picture could have ended at this point by closing the shutter, but it was desired to record the continued motion as a light pattern, which was done by keeping the shutter open and having the skater complete her action.

This photographic technique actually is simple enough for any amateur to try, and many interesting and unusual pictures will result. You can use any camera that permits the making of a "time" or "bulb" exposure, and in addition will need only the small flashlights to attach to the moving subject. While I used an electronic flash to photograph Phyllis at the peak of action in skating figures, ordinary flashbulbs will do equally well if you work with slower motion. Using gas-filled lamps which have a flash duration of only 1/100 second, you can photograph a youngster riding across the room on a tricycle, turning a somersault, or jumping rope. Countless other ideas will suggest themselves.

Actually, the most important part of taking kinetolite pictures is the choice of subject matter. A hodge-podge of light tracks merely for the sake of light tracks results in confusion rather than interest or beauty of pattern. For example, light path records have been made of housewives ironing a shirt, working at a stove, and doing numerous other chores. While these studies may have some scientific value,

Ball-of-yarn motif was created when Phyllis raised and lowered arms during spin. Regular, rhythmic action tends to produce patterns with beauty and interest rather than mere "doodles."

they are poor photographically because the random action they portray leaves a disorderly web of light streaks. To avoid meaningless "doodles" of light, choose a standardized action that will insure an interesting path of light or pleasing pattern in your picture.

While I obtained the pictures shown here with the aid of small pen-type flashlights, which were fastened by adhesive tape to the feet and hands of the model, any purse or pocket-size flashlight will do —the kind that are attached to key rings are excellent for this purpose. Another technique is to strap a group of small dry cells to the back (usually at waist level) of the person being photographed. The wires leading from the power source to the bulbs must be very pliable; they should be fastened to the body with adhesive tape, and preferably in such a manner that the tape will be hidden from the visual field of the camera.

The working studio should be as dark as possible to keep unwanted light from striking the negative while the shutter is open. A backdrop of black paper or cloth is helpful in small quarters where the background is close enough to show. However, with distant backgrounds—as in the skating rink shots accompanying this article—no drop is necessary when the lighting level in the large room is reasonably low.

Care must be taken not to blank out background areas with the flash and thus destroy the kinetolite pattern. Be sure your flashlight cells are fresh, and choose round rather than flat bulbs to insure the widest light-dispensing angle. This precaution is important because the model may unavoidably turn the flashlights away from the camera at certain points of action.

After setting up the camera the next step is to establish a working range. Control is more difficult with time-plus- (*Continued on page* 86)

Rising spin plus two flash exposures produced this startling effect. First flash shot was made at start of action, second after the skater had reached a stand.

1

Self-portraits, like that shown at upper left, are easy to take by using a mirror. Positions of camera, light, and photographer-model are seen lower left. With this simple method you merely photograph your own image in a mirror before you.

2

Sparkling highlights in hair improve portrait, upper right, thanks to a second floodlight unit. This setup, with second light shining from above and behind subject, is shown at lower right. Note that both of the portraits above include camera.

A LESSON IN SELF-PORTRAITURE

By JOSEPH FOLDES

Setup Illustrations by the Author

Here's a clever and simple method to help you take your own picture

SHOEMAKERS' children sometimes go without shoes, but there's no reason why photographers must go without good photographs of themselves. If you're never as satisfied with pictures taken *of* you as *by* you, why not try self-portraiture? With a little photographic sleight-of-hand you can be in two places at the same time—both in front of the lens and behind the camera. On evenings alone when you have no subject available you still can take portraits, experiment with studio lighting, or make a few gag shots for a laugh.

Sounds tricky? Not a bit. The accompanying illustrations demonstrate a simple yet effective method for taking self-portraits. All you need is a large mirror (16x20 in. or larger), a couple of floodlight units, tripod, camera—and yourself. After making sure the mirror is clean, hang it at head level from a clothes stand, the edge of an open door, or any other support that will allow placement of lights *behind* the mirror. Position your camera and tripod in front of the mirror, and set one floodlight unit beside it. Your main source of light, this flood should be just a little higher and farther back than the mirror. Make sure

3

Naturalness is the keynote of the professional-looking self-portrait above. Better lighting, and elimination of camera from the picture are accomplished by rearranging units, as shown left. Subject now sits in front of camera, mirror is moved in back. Pose and lighting can be checked in mirror before photographer-model makes exposure.

the light doesn't fall directly into the camera's lens.

Next, determine required exposure just as if you were taking any portrait, using either a light meter or following the instructions of readily obtainable exposure guides based on lamp-to-subject distances. When taking the meter reading, stand near the camera with your back to the floodlights, hold your hand about where your face will be when you operate the camera, and take a reading of the light reflected by the back of this hand.

Taking the picture is easy whether your camera has a groundglass, a rangefinder, or simply a focusing scale. When using a camera with a groundglass or a rangefinder, stand behind the camera and focus on the mirror reflection of yourself. When using a scale remember to measure camera-to-mirror distance *plus* subject-to-mirror distance to give you correct range. After making necessary exposure and focusing adjustments you stand behind the camera, watch for the right expression as shown by the mirror, then trip the shutter. Illustration 1 shows this setup and the resulting self-portrait. Of course, the camera is visible in the picture, but for the time being don't worry.

While one floodlight may give satisfactory portraits, it fails to provide sparkling highlights for the hair. Illustration 2 shows the original setup with the addition of a second floodlight unit placed above and behind the photographer's left shoulder. Notice the improved hair texture in the resulting portrait.

The portraits in both Illustrations 1 and 2 have a common fault—the main light source, above and behind the mirror, is too high. It causes deep, heavy eye shadows, and throws a long nose shadow reaching almost to the lips. But lowering this floodlight will cause trouble because the light shines into the camera lens as well as on the subject. A lens shade will help keep glare from entering the camera, but still will not allow the floodlight to be lowered enough to correct for excessive shadows.

This difficulty can be overcome by rearranging the units. See what happens when the photographer-model sits in *front* of the camera, and the mirror is moved *behind* it, as shown in Illustration 3. The position of the main light is changed so that it is in front of the model and pointing away from the camera. The light now can be lowered to correct for shadows without danger of shining into the lens. The subject sees her image in the mirror, and thus can make the exposure when lighting and expression are exactly as wanted.

The portrait in Illustration 3 shows great improvement over Illustrations 1 and 2—face shadows are properly placed, and the camera has disappeared. Two lights were employed to make this shot: a spotlight in front of the photographer-model and a little to her right, and a floodlight behind and well above her left shoulder to lighten shadow areas and provide hair sparkle. Because the subject's head was turned to the right, she needed to turn the mirror slightly.

However, the setup in Illustra-

4

Simple lighting is no handicap in portrait work, as the picture at left gives evidence. It was taken with the aid of one floodlight, above and to one side of mirror. This basic setup, shown above, gives dependable results.

5

Profile shots can add interesting variety to your collection of self-portraits. The one at right was taken with the aid of a second mirror placed to reflect image from mirror at camera. Illustration above shows arrangement.

tion 3 poses problems we didn't have to worry about in the original arrangement. With the first setup, you remember, the photographer-model could pose, focus, and expose all from behind the camera. But now, sitting a few feet in front of the camera, she must find a different way to focus and expose.

Almost any fair-sized object such as a cushion, football, large vase, or a wastebasket can be used to focus on. Just place the object at a level with your head when you are sitting in front of the camera, focus, remove the object, and take its place. If you're using a camera with a scale, simply measure the distance between the lens and where your head will come when you take the picture. If the photographer changes position slightly while posing this probably won't throw the picture out of focus if the lens is stopped down to increase depth of field.

Remote control of the shutter can be accomplished in several ways. If your camera has a flashgun with a remote control outlet and extension cord the solution is easy—attach the flashgun and tripper to the camera, cock the shutter, plug in an extension cord long enough to reach where you're sitting in front of the camera, and hold the release button in one hand. When the mirror shows that pose, expression, and lighting are correct, just press the button and make the exposure.

Another method is to attach a silk thread to the shutter, run it through an eyelet or ring fastened securely to some heavy object on the floor, and over to the photographer's hand. A pull of the thread will release the shutter at the photographer's bidding.

Self-timing devices and shutters with built-in delayed action releases are useful but have one inherent weakness. Using a self-timer the photographer is unable to expose at will. These devices are pre-set to go off at a specific time whether the subject is ready at that particular moment or not. Obviously, a more flexible method is desirable.

Another approach to the problem of remote-control exposure for self-portraits is to wire a switch into the studio lighting setup. An ordinary darkroom footswitch or almost any type of snap or button handswitch can be used. Plug the switch into the house current, connect the floodlight units to the switch's outlet, and place within easy reach. Leaving the shutter open, you assume your pose in front of the camera, then snap on the floodlights for the required length of exposure. Of course, the room should be as dark as possible when using this open-lens method, but some light must be allowed so you can see yourself in the mirror.

Once the problems of focus and exposure have been solved, your self-portrait setup offers great flexibility. The only limit on the amount of lighting you can use is with the footswitch method because some darkroom switches may not be rated to stand the heavy current loads of several floodlamps. But the other methods of exposure give your imagination a green light, and allow you to experiment (*Continued on page* 86)

FOR DRAMA - TRY *Silhouette*

Black on white packs a wallop, as this indoor silhouette shows. Dramatic outline is achieved by careful posing of subject's arms and hands to suggest movement and emotion.

By VICTOR De PALMA

Illustrations by the Author

The author, a successful free lance now in Mexico City, used the indoor silhouette technique described in text to make this interesting self-portrait.

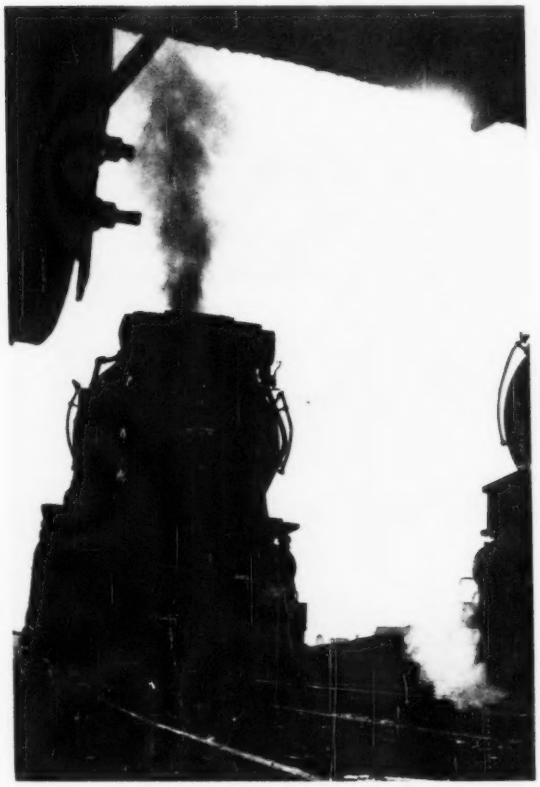
FOR sheer dramatic punch, the impact of black on white has no peer—silhouettes demand, and receive, instant attention. While the ability to produce continuous tone is photography's greatest single asset, there are many picture subjects ideally suited to a black-on-white treatment, and many situations where silhouettes are the only photographs possible because the light is too dim for portraying middle tones. A silhouette effect often is desirable to rid a picture of unwanted detail.

A girl on a swing, outlined against the sky; a hunter and his dogs in the early morning mist; the looming bulk of a massive locomotive; the delicate tracery of bare winter branches; boats coming to dock at sunset—these are the raw materials of silhouettes. Sometimes the most commonplace photographic subject will take on new significance and impact when shown as a simple black mass against a pure white backdrop. Adding this exciting effect to your pictures is simple. If you are shooting outdoors, no equipment is necessary other than your camera and tripod. Indoors, you need in addition only a white background plus a few lights. But the following tips may help you to obtain the maximum results from photography of jet black forms on pure white backgrounds.

To make any kind of a silhouette you place the light—natural or artificial—in back of the subject. For extreme effects no light must touch the camera side of the form. Otherwise, you will produce a semi-silhouette showing some detail in the foreground. The usual practice is to underexpose the principal object in the foreground while giving a normal exposure to other parts of the photograph.

To me, silhouette photography offers one of the best methods for solving difficult lighting problems on many assignments. All too often, picture work must be done at a specific time regardless of lighting conditions. The locomotive shot accompanying this article is a good example. I was assigned to get a picture of the engine approaching the rear of another train. But when I was ready to shoot, the sun was in the wrong place to make possible a negative with plenty of detail and a full scale of tonal values. So I used the silhouette technique, and came away with a satisfactory picture despite the bad lighting encountered.

Add emotional impact to your pictures with black-on-white effects created by light on background instead of subject



Massive locomotive is dramatized in striking shot, above. Low camera angle emphasizes feeling of overpowering might.

Semi-silhouette of a beachguard is an arresting variation of the technique; it results from some light falling on camera side.

Silhouette photography lends itself to the depicting of masses and the elimination of unnecessary detail. Thus, by emphasizing the essential form of a subject, black-on-white photography provides excellent practice in composition. It forces the eye to pick out the characteristic lines and masses. Other advantages arise from the fact that filters never need be used; orthochromatic film is as good as panchromatic; the hardest, most contrasty printing papers (with a pure white base) are satisfactory.

Almost any animate or inanimate subject can be photographed as a silhouette, but some lend themselves more readily to this technique. Watch for sev-

Skillful handling of subjects makes complex group shot, right, an attractive fashion silhouette. Good composition is vital necessity for the successful black-on-white photo.

Darkroom-made silhouette, right, was printed from same negative as normal shot, above. Notice in the former how attention is gained by contrast of black masses to a white background. Planned overexposure eliminated shadow detail, reduced the confusion of lines and figures.

eral elements—interesting contours, sharp outlines, bold structural lines, and solid bulk with delicate surrounding elements. However, don't hesitate to experiment. The profile of a face or figure may give a sharp outline, but the bulk of a figure facing the camera can be interesting, too. Coastal formations, city buildings against the sky, scenes framed by doorways, bridges, iron work fences, ladders, a partly constructed house, figures on a hill, workmen with tools—all these make good subjects. Tabletop silhouettes can be fun, too. In fact, silhouette photography offers a wide variety of subjects limited only by your imagination and versatility.

Standard practice in making indoor silhouettes is to have the broadest surface of the subject facing the camera. Once the basic composition is arranged, you can utilize secondary lines to create added interest. For instance, you may

Form and structure are emphasized in dreamlike silhouette of girl in swing against sky, left. Interesting contours, contrast of mass to delicate lines, add to the picture's charm.

be shooting a profile view of a body and face. By placing the arms in various positions you can add movement to the composition.

For best results the background should be as white as possible—a smooth, white sheet; white paper; pure white painted or whitewashed walls. On this background throw enough artificial light so that the illumination is evenly distributed. The meter reading balance should be about 50 to 1. That is, the reading for the background should be 50 times greater than the reading on the subject.

You don't have to worry about the distance between subject and camera as long as the subject fills up the greater part of the negative area. All light must be thrown on the background, and none allowed to spill over on the camera side of the subject. In order to achieve this, you may have to place the subject five feet or more in front of the background. If the background material is translucent, such as white cloth or paper, it may be stretched across an arch or open doorway and lighted from *behind*. When using this highly effective setup, you may place your subject as close as two feet.

For indoor silhouettes I use six No. 2 floodlamps placed very close to the background, and a fast pan film. This combination requires an exposure of about 1/10 second at *f*/11 for inanimate objects and 1/25 or 1/50 second at *f*/8 or *f*/6.3 for objects showing motion. If you use only two No. 1 floods and a box camera with ortho film, your basic exposure will be from 1 to 2 seconds. An exposure of ½ second at *f*/6.3 is about average for other cameras.

Be sure to put your camera on a sturdy tripod or other solid surface when making an exposure of longer than 1/25 second. A silhouette depends on sharp outlines for its effect—out-of-focus negatives resulting from camera tremble won't help achieve the results you want.

The outdoors usually will provide a wider variety of silhouette picture material than can be found in the home studio. These outdoor silhouettes are easy to make—just photograph the subject against the light. A low shooting angle against a clear sky is especially effective. As a general rule, illumination comes directly from the brightest part of the sky, but it might be provided by light reflected from snow, water, or sand. When the direct light source is behind the subject, you will be able to take a silhouette picture without making any radical change in the amount of exposure required.

I prefer using the slowest shutter speed possible that will stop motion, and (*Continued on page* 115)

Creative thinking characterizes Halsman's work—even if it takes a bizarre turn at times. Here he shoots into a mirror to express satirically the simple fact that his wife, Yvonne, is helpful to him as a working photographer.

halsman— he knew what he wanted

By BRUCE DOWNES

This versatile and imaginative photographer conceives and perfects his ideas first—then gives them camera expression

SUCH is the peculiar American penchant for fitting people into categories that ever since Philippe Halsman's hilarious photographic interview, *The Frenchman,* became a best selling book, he has been catalogued by art directors as a specialist in facial expressions. A literal cloudburst of advertising and editorial assignments aping the Fernandel interview ensued until now Halsman is in grave danger of going down in history as the master of photographic mugging—and not without a modicum of justification.

Two negatives were sandwiched together in the enlarg by Halsman to portray both the good and evil roles played by movie star Richard Widmark. Shot was made for *Colliers*.

The *Frenchman* technique was his original idea—original, if you overlook Paul Nadar's job on M. Chevreul in 1886—and so Halsman is stuck with it. It is true that the human face has few champions more skilled than Halsman, whose portraiture is certainly among the finest in the world; but it is also ironically true that he is a versatile photographer of extraordinary imagination who can be counted upon to solve difficult problems uniquely, as we shall see.

A tireless explorer of the camera's possibilities as an expressive medium, Halsman is impatient with it as a mere recording mechanism. Unlike too many professionals who work only on assignment, he works practically all the time. When his clients give him respite now and then he tortures himself on the rack of self-imposed assignments usually far more diffi-

Jean Cocteau's Magic Touch. Here Halsman conveys the idea of the French poet's versatility as writer, artist, and movie director whose creations come vividly to life.

Dali Atomicus. This is probably the greatest piece of contrived animation ever conceived by a photographer. Note the similarity of cat postures on easel painting and flying cats in the photograph. This picture took 8 hours and 28 negatives to make. See text for details.

Preposterous claim made by Dali in his autobiography—that he remembers his pre-natal life—is depicted by double printing two negatives.

cult. But always it is work in which ideas are being expressed through pictures, and sometimes very complex ideas, indeed.

"In my opinion," says Halsman, "it is a great mistake to consider photography a graphic art only. It is above all a medium of communication by means of which ideas can be expressed in pictures just as a writer expresses ideas in words. In this case the main purpose of a photograph is not its graphic beauty but its *content*."

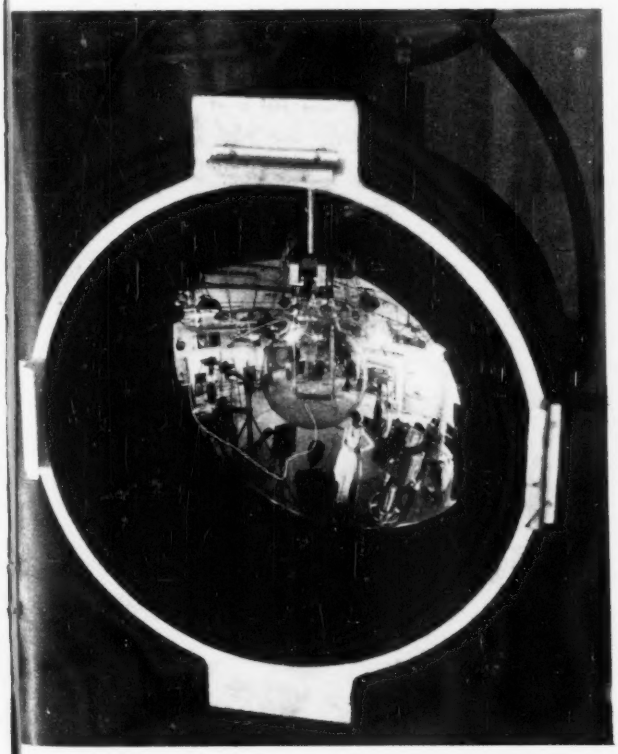
One might therefore justifiably characterize Halsman's pictures as *think* pictures, and as such they should prove stimulating and helpful to the amateur whose chief failing is that he flounders in the presence (or absence) of subject matter. Like a creative writer, and unlike many photographers, Halsman conceives

his ideas and thinks them through before turning to his camera to express them. This entails creatively visual thinking, which is, obviously, hard work.

With Halsman this kind of thinking is practically habitual. Take for instance the simple idea that his wife, Yvonne, is very helpful to him in his work as a photographer. He wishes to express this idea in terms of a picture, and he begins thinking about his wife's helping him in terms of using her as a tool. And as this idea starts simmering it gets involved with the Halsman wit (which is sometimes pixyish, occasionally Dali-esque and once in awhile downright sardonic) and pretty soon is evolved so preposterous and disconcerting a picture as that on the opening page of this article, and which, he calls straightforwardly, *My favorite photographic tool.* Shot in a mirror, the picture was successful because he knew what he wanted before he tripped the shutter.

Then there was the time when he read Dali's autobiography and was struck by the surrealist painter's preposterous claim that he remembers his pre-natal life. Immediately the visual thinking process began, and finally after a series of laborious steps, he hatched the picture of Dali inside the egg (illustrated here), by way of proof that Dali actually does remember his pre-natal life. Obviously the trick was done with two negatives double printed in the enlarger. Dali was photographed on his own bed in a position that will be apparent if you turn the picture upside down. Note, however, one important detail—the deliberate distortion of the Dali head in relation to the body—

Moe Smith (of the famous Izzy and Moe prohibition agent team of the 20's) is pictured as legend fancies him. Wax masks convey the idea that he used many disguises in his work. This was shot for *Life*.



Television studio in a reflector was made for art director Fred Veit of NBC. Halsman used a 5x7 view camera—note his arm and camera in center foreground. The picture illustrated a *Variety* advertisement.

Narcissus. Halsman depicts the unreality of a movie star's life in this reflection in her own swimming pool. Two ducklings, and flowers cast by the girl distort the mirrored image for the effect sought. Now turn the page upside down.

Halsman even packs ideas into glamour pictures. When he photographed Linda Darnell in color for *Life*, her beautiful skin reminded him of peaches and cream and he "couldn't decide whether to eat her or not," so he surrounded her with wild animals and came up with "Beauty and the Beasts."

Courtesy Life, ©Time, Inc.

Halsman remembered that the human embryo bears a large head, and so chose a short-focus lens to create this effect with Dali. The negative of the egg was, of course, greatly enlarged.

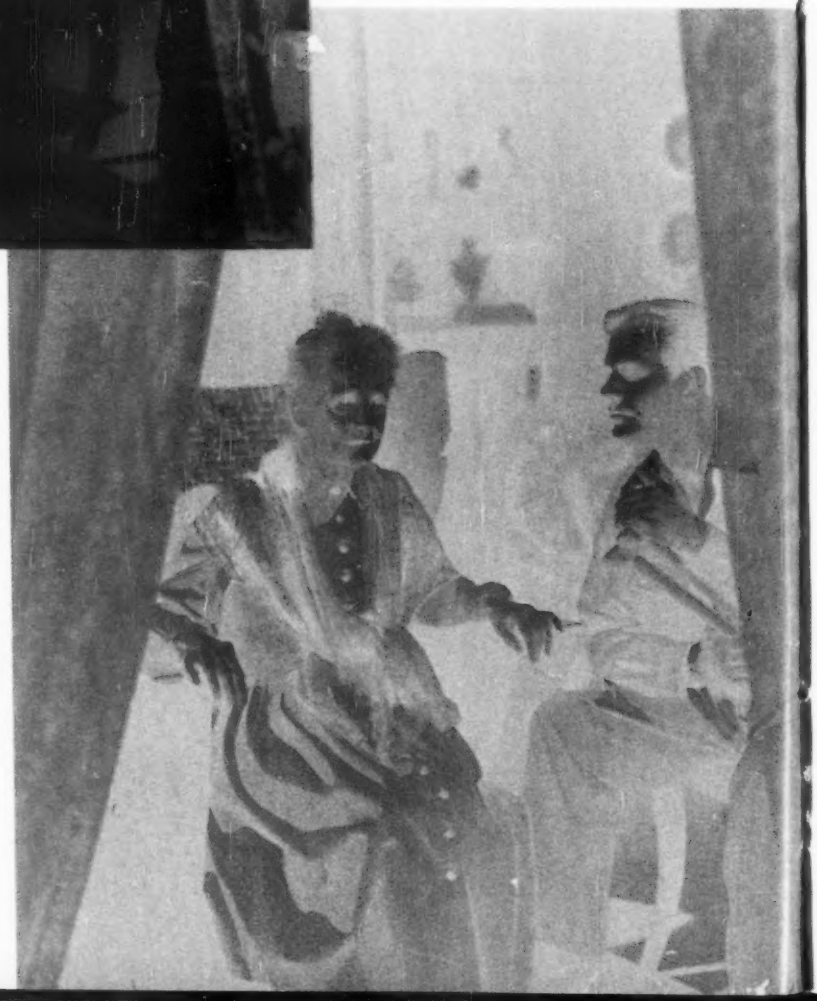
That picture enjoyed such great success that Halsman practically became Dali's unofficial pictorial Boswell. A whole series of Dali pictures followed, culminating in the great *piece de resistance*, which should end all Dali photographs forever. At least it is difficult to see how Halsman can surpass the famous picture of Dali and the flying cats, a masterpiece of contrived action, which took first prize in the action category of the 1948 Graflex contest.

This Dali masterpiece (reproduced here) is an impressive example of the Halsman thinking process at work. The photographer was stimulated in this instance by Dali's painting called *Leda Atomica*, which may be seen partially on the right in the photograph. That painting actually shows Dali's nude wife as Leda being embraced by Jupiter in the guise of a swan. Halsman noticed that everything in the picture is in suspension. Nothing is in contact with the ground. The Halsman imagination, not, I suspect, too remote from the Dali cerebral circus, immediately set to gyrating.

He would do a picture called *Dali Atomicus* in which everything, including Dali, not only would be in suspension, but also in violent action. And although the picture conceived in Halsman's fantastic brain must look completely spontaneous, the action should be included on the central canvas as if preconceived by Dali. You will note by close inspection of the picture, the extraordi- (*Continued on page* 90)

Color

Color prints for presentation or layout are made quickly from Ektacolor negatives. This picture is by Henry Bluestone, Pagano Studios, pioneer in the use of the process.



The negative contains all colors of the original scene, but in reverse. Each one is represented by its complement—red, for example, appears green. In addition the film has an orange-yellow cast, caused by "built-in" masking to correct the red and green-sensitive layers of the emulsion.

e takes a stride

Ektacolor eliminates separation negatives and provides wider exposure latitude. Its introduction marks a step toward the ideal color system

By CARLTON E. DUNN
Author of "Natural Color Processes"

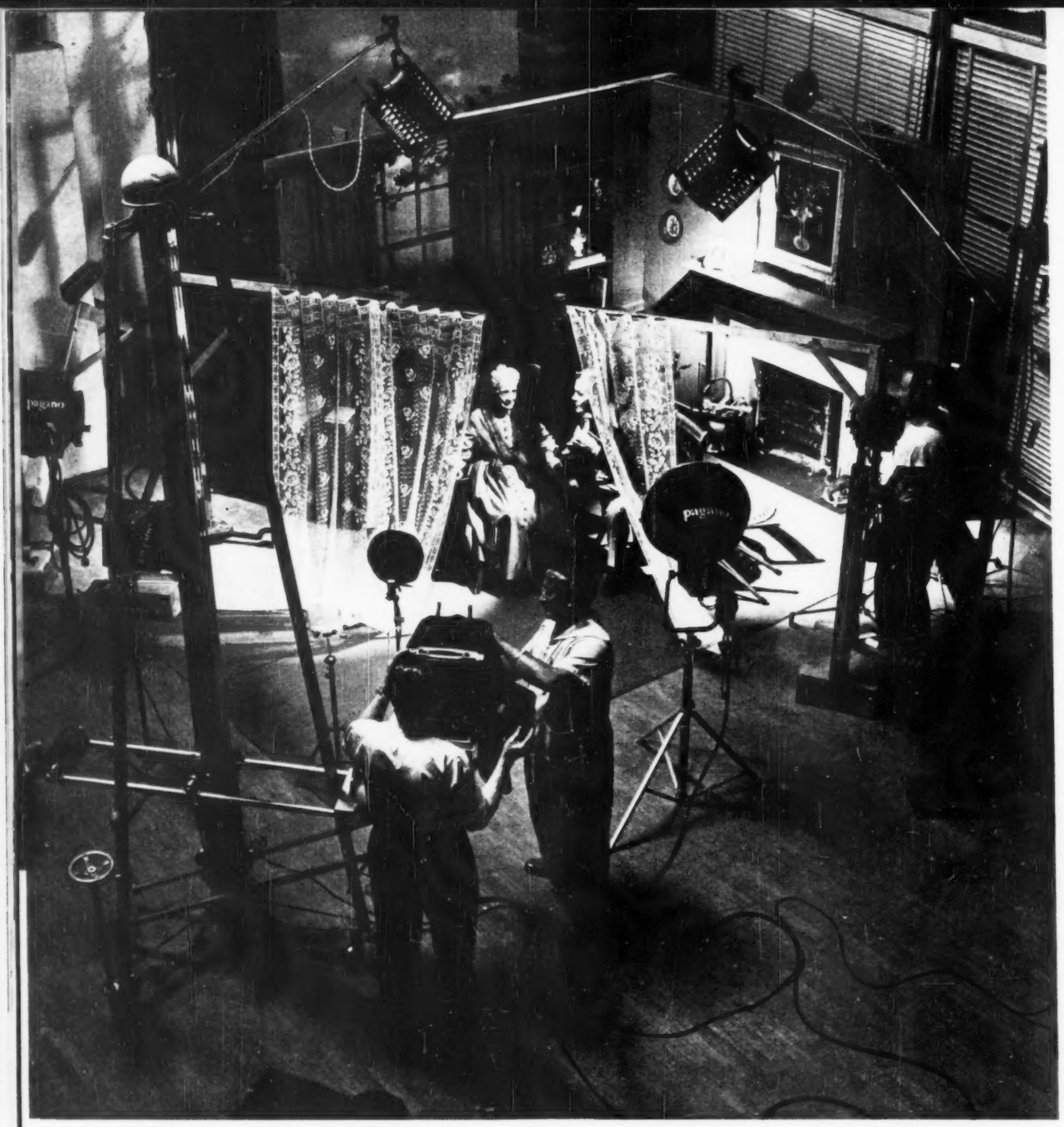
Development of Ektacolor is relatively simple. It requires only four solutions—color developer, stop bath, hardener and fixer, and bleach. Processing takes 43 minutes at 75 F, with two-thirds of the work accomplished under normal room light.

MOST PHOTOGRAPHERS are quick to agree that modern color photography is pretty wonderful in its ability to reproduce and in many cases to dramatize the hues and shades of nature and the works of man. And so it is. Nevertheless, the photographic scientists and technicians refuse to accept today's color materials and techniques as the limit of achievement. They have been striving in their laboratories to work out a system that would permit us to turn out color prints, in addition to familiar positive color transparencies, almost as simply as black-and-whites—prints whose quality could be controlled by exposure and processing variations. With the recent introduction of Kodak's Ektacolor negative film, an important advance has been made toward the realization of such a foolproof and flexible color printing system.

Ektacolor and its companion product, Kodak Pan Matrix relief film, have proven to be a godsend to many professional color specialists whose clients need prints rather than positive color transparencies. Until these new products arrived on the scene, it always was necessary to initiate the print-making procedure by the exacting preparation of separation negatives which, as will be seen below, is deftly eliminated by the single Ektacolor negative.

Like the direct color transparency materials (Ansco Color, Kodachrome, etc.), Ektacolor is an integral tripack consisting of blue, green, and red-sensitive emulsion layers coated on a single sheet-film support. After exposure and developing, however, it comes out as a color negative with the densities of the original subject inverted and its image colors approximately complementary to the subject colors. It looks exactly like more recent negatives on familiar Kodacolor amateur rollfilm but is on a heavy film base.

Although Ektacolor film is no faster than the pop-



The big studios like Pagano's, where the accompanying illustrations were made, are finding the Ektacolor process especially useful. It facilitates the making of Dye Transfers when color prints on paper are required for presentation or layout purposes.

ular transparency materials in use today, it goes a long way toward taking color photography out of the straight-jacket imposed by reversal color processes. For Ektacolor film offers the user a substantial degree of latitude in exposure, lighting contrast, and color balance—factors which can be corrected when the color negative is printed. In addition, the unique "self-masking" feature of Kodak Ektacolor film, which has been incorporated also in Kodacolor rollfilm material during the past year, assures a very high degree of color fidelity without time-consuming and exasperating masking manipulations. (The two integral masks are evident as a yellow-orange overcast of varying density that covers the entire area of the processed film, compensating for inherent color errors.)

In practice, the integral masking system of Ektacolor film negatives has worked out so successfully that a number of alert professional organizations are now substituting Ektacolor negatives for sets of three-color separation negatives as the starting point for Carbro printing and for color reproduction on the printed page, in addition to the making of Kodak Dye

Transfer prints for which it was originally intended. We have reached the stage now where such an influential commercial organization as the Pagano Studios in New York has relegated its one-shot cameras to special purposes and emergency use in favor of Ektacolor whenever color prints are needed for presentation or layout purposes.

Ektacolor film is loaded in ordinary sheet-film holders and may be exposed in any camera that takes this type of holder. Used with 3200 K studio lighting, for which it is specifically balanced, the material has an ASA exposure index of 8. With the proper conversion filter for daylight use, its ASA rating is 5. A supplementary exposure data card included with each package of Ektacolor film specifies color compensating filters to be used in adapting the particular emulsion batch for use with photoflood, flash, and electronic flash lighting.

The material is intended for processing by the user. Ingredients for the four Ektacolor processing solutions (color developer, stop bath, hardener and fixer, and bleach) are available at professional dealers in kit form and also in separate packages. The processing, exclusive of drying time, takes 43 minutes (at 75 F). About two-thirds of the procedure can be done under white room light.

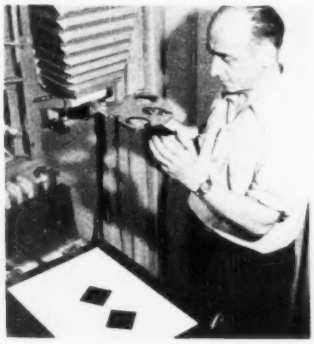
When the Ektacolor film negative has been correctly exposed and developed, it represents a set of balanced three-color separation negatives on a single support —its components identical in size and photographic characteristics. The Ektacolor negative is printed either by contact (with three colored light sources) or projection (through a set of tricolor filters—red, green, and blue) on sheets of Kodak Pan Matrix film. The latter are processed as positive film matrices from which color prints or printing "plates" are made with a minimum of supplementary manipulation.

Since the recent introduction of Ektacolor Print Film, it is also possible to print any number of identical color transparencies in any size from a single Ektacolor film negative. You make a single white-light exposure on the Ektacolor Print Film sheet and pro-

(*Continued on page* 105)

STEPS IN PRINTING FROM EKTACOLOR NEGATIVES

The color negative is placed in the carrier of the enlarger just as in making a black-and-white print. Its emulsion side faces the easel.



Three filters (red, green, and blue) are used to expose successive sheets of Pan Matrix film. All are supported in one convenient holder.

The matrices are placed in dye baths after development. Dye color for each one is complementary to the filter with which it was made.

Dye transfer is accomplished by squeegeeing the dyed matrix into contact with the final support. It takes skill to do the job properly.

Second matrix is used after the first has been removed. Pins on the easel engage holes in the matrices to ensure accurate color register.

Final print is completed after dye from the third matrix has been transferred to it. This completes the negative-positive color process.

fun

IN PHOTOGRAPHY

Well-portrayed humor has a definite place in photography. Pictures of amusing situations and of people having a good time are not only easy to find, but highly entertaining in the eyes of others. The photographs in this portfolio show what alert cameramen with a sense of humor saw and recorded—just for fun. For technical and other information on the making of these mirth-provoking shots, turn to "Notes on the Picture Section."

SALT OF THE EARTH

JESSE H. ANGEL

THIS LAUGHING CROWD, recorded by Jesse H. Angel of Tulsa, Okla., is bound to make you chuckle as you explore the picture. Remember that wherever happy folks gather—at the county fair, the amusement park, or even a family picnic—you will more than likely have a chance to capture an equally interesting shot.

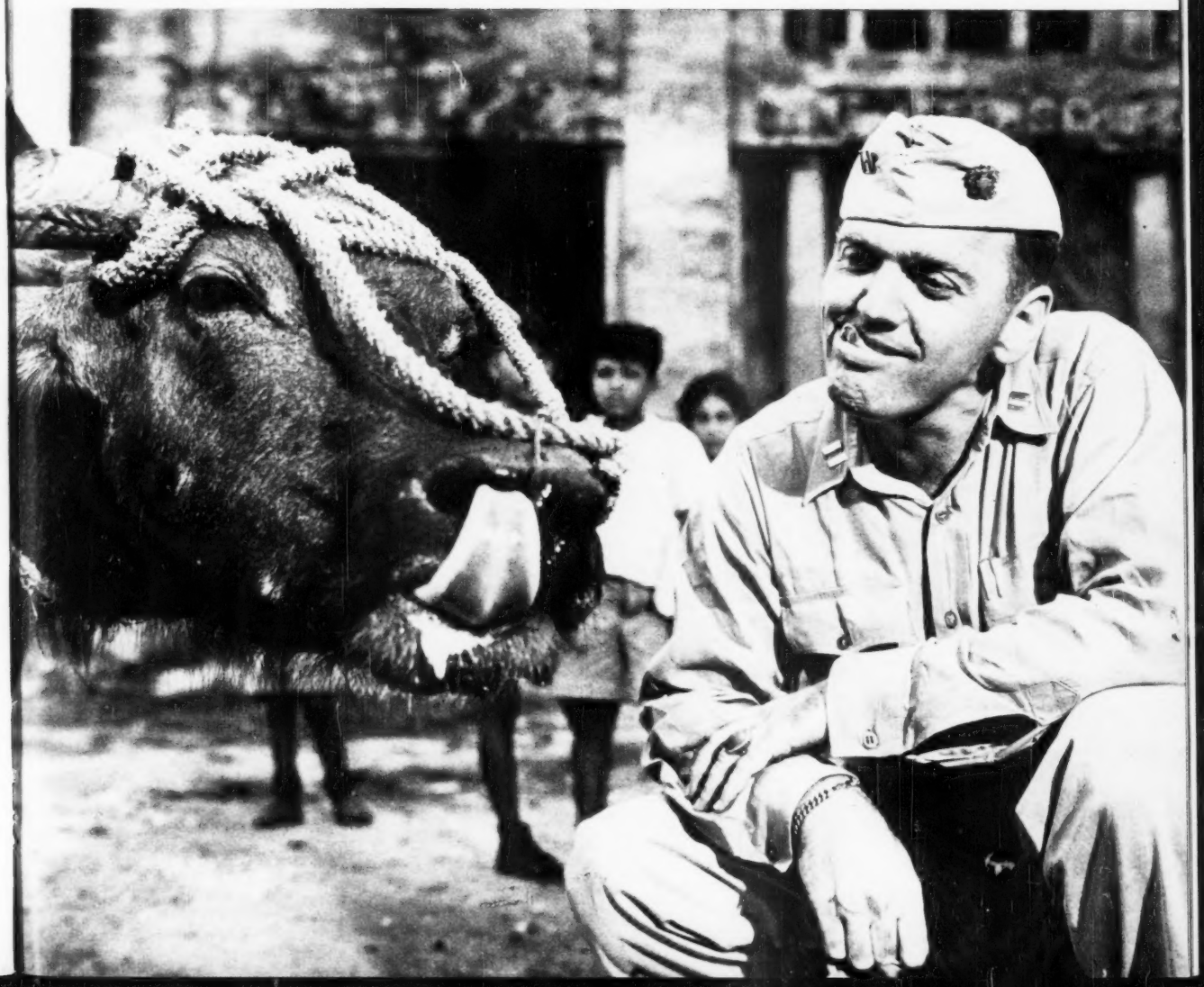
THE NOSE KNOWS GORDON BALL

NATURAL CURIOSITY provides photographers with an excellent theme for making animal pictures which bring forth smiles. This comical study of a black cat investigating a ceramic tabby is the work of Gordon Ball of Rochester, N. Y.

MIMICRY is another laugh-promoting device which often helps cameramen produce amusing photographs. Edward Burks of Washington, D.C., made use of it to stage this clever shot by asking a co-operative navy officer to imitate a bovine beauty.

MARIE AND THE LIEUTENANT

EDWARD BURKS



A CRITIC, BY GUM

PERCY J. HUSSAKOF

HUMOR often pops up where it is least expected. Percy J. Hussakof found a ludicrous situation when he spotted a bubble gum exponent studying the merits of a portrait at a photographic exhibit. The equally droll picture on the opposite page was recorded in Stockholm's Academy of Art by Sven Jarlas, who observed a classic dancer of an era long past eying her modern counterpart.

THEN AND NOW

SVEN JARLAS

THE TRANSGRESSOR

KEITH W. JONES

SOBER MOMENTS in the lives of youngsters and animals usually are picture worthy and fun to photograph, too. A pair of two-year-olds were showing how they serve time in a corner for bad behavior when Eric Wahleen of Everett, Wash., tripped his shutter. Keith W. Jones of Villa Park, Ill., snapped his outstanding candid shot by turning his camera on a bewildered pup who had just pulled a little too hard on the lamp cord.

CORNER JAIL

ERIC WAHLEEN

SCHOOL DAYS

A. M. HARDY

FACIAL EXPRESSIONS offer the alert photographer a wealth of humorous picture material. The mischievous looks of two schoolboys stirring up trouble with a bean shooter were recorded by A. M. Hardy of Vanleek Hill, Ont. Lorin D. Norcross of Santa Barbara, Calif., was making a photograph for a friend's personalized Christmas card when he captured the amusing incident, right, which is so aptly described by the picture title.

THE SOUR NOTE

LORIN D. NORCROSS

SMOOTH AS A CANOE

W. J. LARCEY

SIGNS along public thoroughfares may appear ludicrous under certain conditions. Alert camera fans who spot these incongruities usually come up with rib-tickling shots like the accompanying illustrations. They were taken by photographers who have a sense of humor and their cameras with them and ready to shoot at all times.

SIGNS OF OUR TIMES

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REPAIRMAN

RIE J. GADDIS

"THIS OUGHTA BE GOOD"

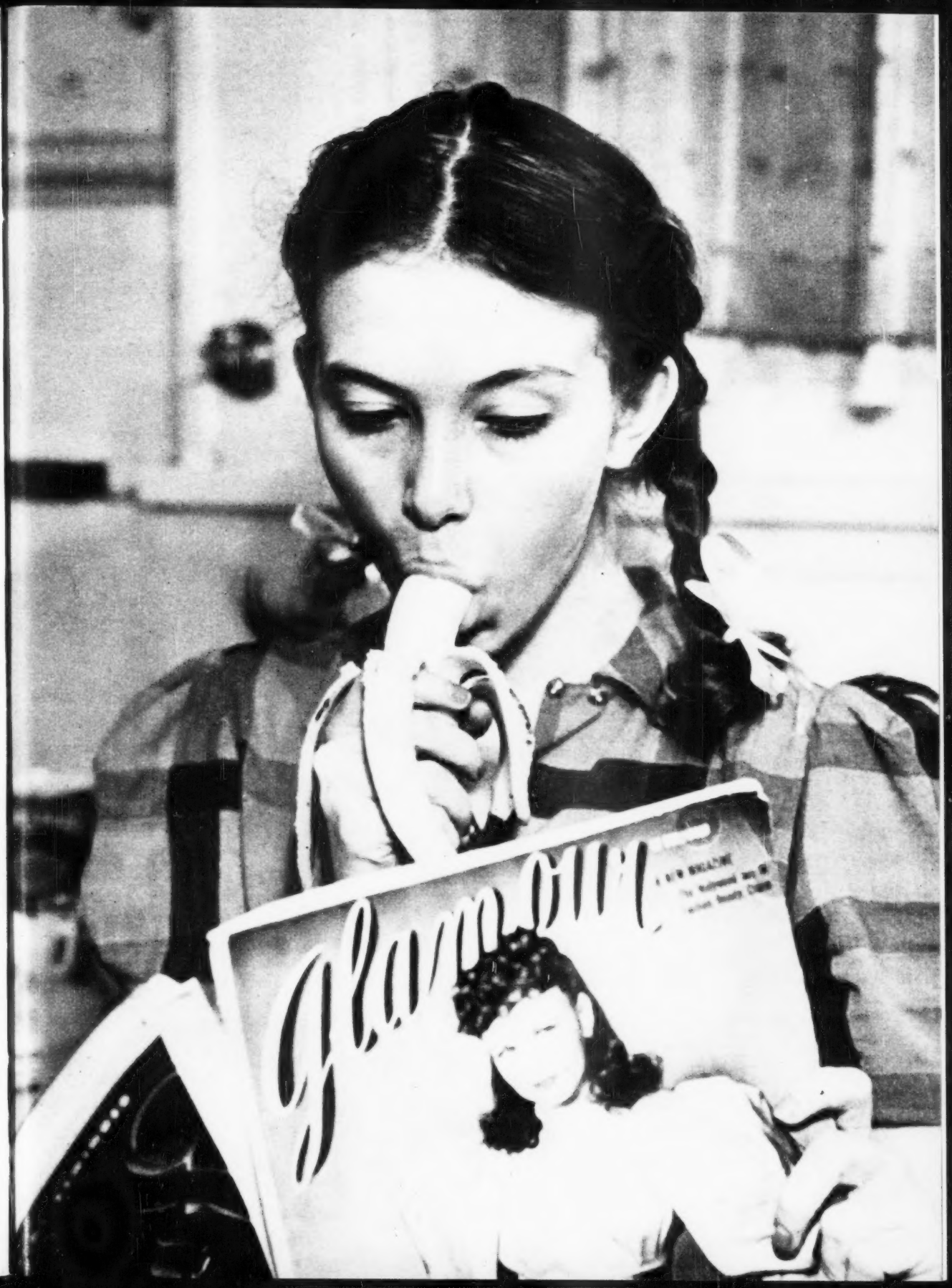
ARTHUR L. SCHOENI

BUDDING MECHANICS and their involved projects are always good for a chuckle—and an amusing photograph. Arthur L. Schoeni and Rie J. Gaddis came up with a couple of corking good shots when they trained their camera lenses on young geniuses hard at work.

DISHES CAN WAIT

DON BUERGIN

SOPHISTICATION is the young girl's dream —and the junior miss on the opposite page is no exception. Don Buergin hit upon a humorous contrast when he photographed his model reading a fashion magazine and eating a banana.



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IT'S DONE WITH MIRRORS

Multiple reflections create startling illusions—and provide fun and fascination for photographers in search of pictures that are different

By ARTHUR PALME

Illustrations by Johnny Austad

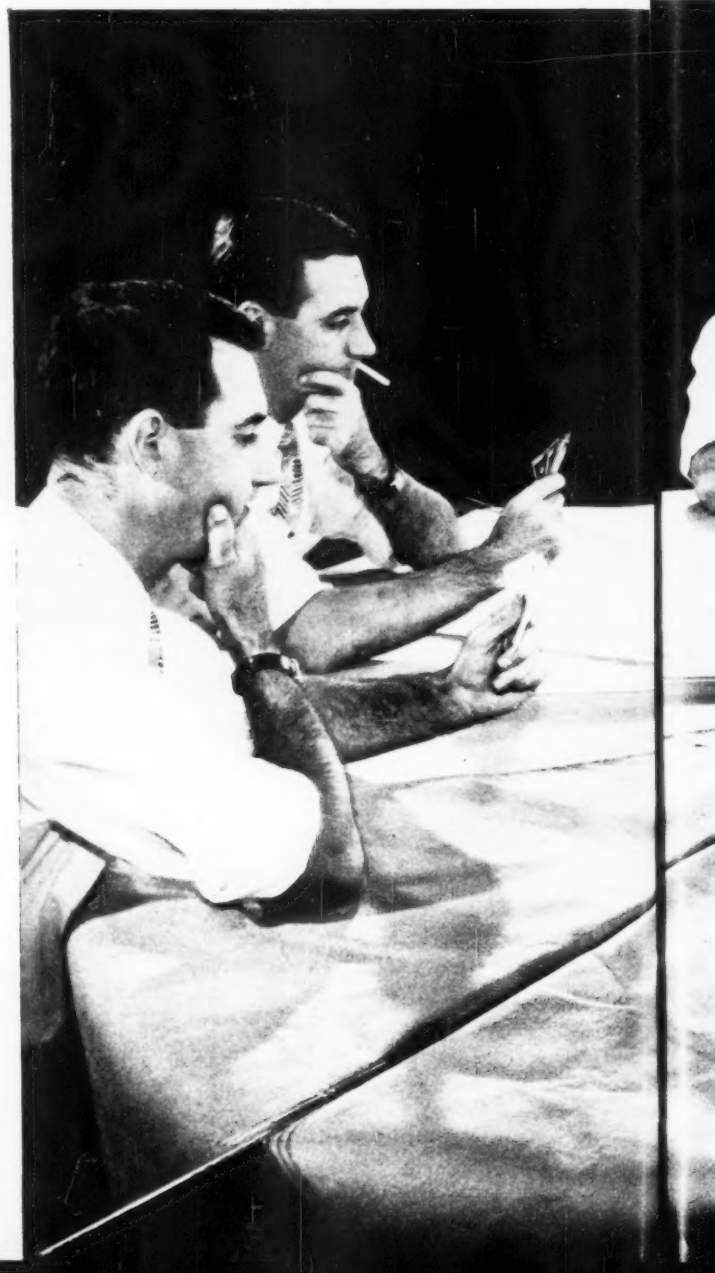
FOR adventures in unusual picture making take a tip from Alice, the girl who stepped through a looking glass into an amazing world where everything happened backwards. Alice didn't have a camera, but you do—and you can make a photographic record of the illusions, fantasy, and fun in the world of mirrors. By applying a few optical rules you can perform magic with your camera; photograph a doll—multiplied an infinite number of times, or record a seven-handed poker game—with yourself in all seven places.

It's easy to make trick shots like the accompanying illustrations. And it's easier yet to find subject matter for these arresting multiple-reflection photographs. Children, pets, portraits, and still lifes offer endless possibilities for unusual pictures. You can create abstract patterns through the repetition of common objects like tin cans, bottles, knives, and drinking glasses. You can experiment with color through mirrors, using brightly painted toys, spring flowers, or fall leaves as your multiple subject. And numerous ideas for clever gag shots will suggest themselves.

Multiple reflections are created when two mirrors are placed at an angle to each other. One of the simplest examples of this trick is the kaleidoscope, a children's plaything with which most of us are familiar. The kaleidoscope, you remember, is an open tube with an eyepiece at the upper end and a rotating device at the lower. Inside the tube are bits of colored glass, beads, and crystals. You look through the eyepiece, turn the far end, and see an endlessly changing parade of patterns, patterns caused by six-sided reflections from two strips of mirror joined at a 60-degree angle.

You could photograph these kaleidoscope patterns, and the results might be interesting. But the small size of the tube and mirrors would be a handicap. For more varied photographic possibilities you need a larger setup—mirrors big enough to reflect the image of dolls, children, or yourself, instead of bits of glass.

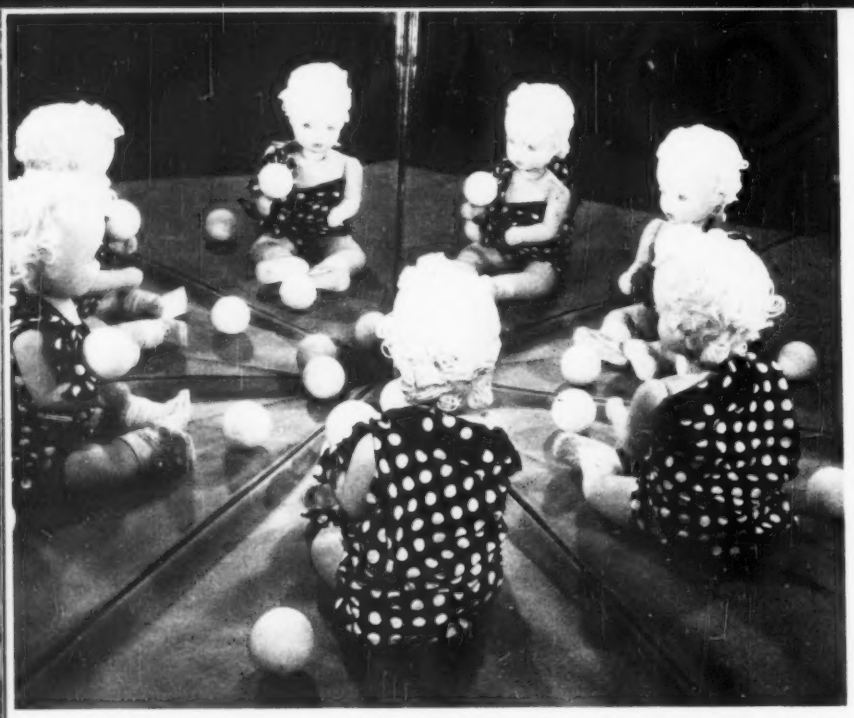
A satisfactory setup of this kind is easy and inexpensive to make. All you need is a clear table or desk top for a working space, a couple of mirrors some heavy objects to support the mirrors upright triangular blocks of wood, and a floodlight or two. Any type of camera from the simplest box to the most elaborate press or reflex will give satisfactory results. A tripod is useful, but any solid support will do.



Suitable mirrors in smaller sizes can be purchased at most hardware and variety stores. Mirror glass often is kept in stock, and will be cut to size at your order. Most of the accompanying illustrations were made with the aid of two pieces of ¼-inch plate glass mirror, measuring 11 x 14 inches each. The cost was little more than a dollar. For head-and-shoulders portraits a mirror up to 3 x 4 feet may be necessary, and for full-length portraits an even larger size. This costs considerably more, of course. When having your mirror cut, try to make sure that at least one of the long edges on each is clean and smooth—the mirrors must join to form an angle. It may be possible for you to find suitable mirrors around the home—some dresser mirrors have no bevel and no frame around them. Or you could take one mirror with a frame and combine it with a second, smaller mirror with a smooth edge—making the joint against the glass of the larger mirror so the frame doesn't show.

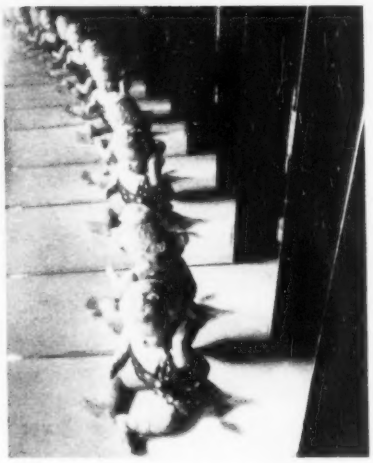
Another part of my equipment included two pie-shaped wooden blocks or wedges, 3½ inches thick and with sides about 4 inches long. One of these blocks was an equilateral triangle (three 60-degree angles), and the other had one 72-degree and two

Six reflections plus one subject total seven images in illustration below. Model is posing before mirror setup explained in text.



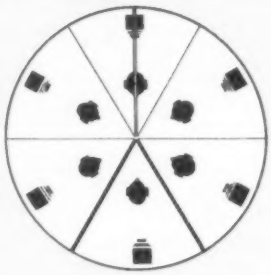
Multiple images create an interesting pattern in the illustration above. Notice how the mirror joint falls between two dolls. With an even number of images, one doll would be split.

Trick shot is accomplished with aid of two mirrors joined at angle to form stage. Overhead floodlamps provide the lighting.

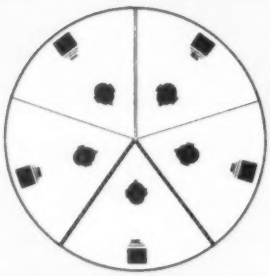


Doll parade results from reflections in two almost parallel mirrors. Slight angle caused images to curve out of the picture.

HOW YOUR MIRRORS WORK



60-degree angle gives six images



72-degree angle gives five images

GUIDE TO MIRROR ANGLE

Number of Images	Mirror Angle	Number of Images	Mirror Angle
4	90 degrees	8	45 degrees
5	72 degrees	9	40 degrees
6	60 degrees	10	36 degrees
7	51.3 degrees	12	30 degrees

Diagrams and table above show the effect of changing angle between two mirrors. Pie-shaped segment between heavy lines indicates actual "stage." Rest of the circle represents mirror reflections as they would appear if extended in space. A 60-degree angle, left, results in a photograph with six images—subject plus five reflections. A 72-degree angle, right, produces only five images—the subject and four reflections. Note in diagram, left, how one reflection is split in half by mirror joint. Odd number of images, right, avoids this effect.

54-degree angles. Blocks like these are easy to cut from soft pine, but whether you make them yourself or have a carpenter do the job, make sure that the angles are cut accurately.

If you want your two mirrors joined at a 60-degree angle you simply brace them against the equilateral triangle, one mirror against one side of the block, the second mirror against another, with the clean-cut edge of each mirror touching to form the apex of a pie-shaped "stage." By using the second block you can place your mirrors at a 72-degree angle or a 54-degree angle, depending on which sides are chosen. Paperweights, books, metal blocks, bricks, or almost any heavy objects can be pushed against the

Black background emphasizes white dress and skin tones, makes mirror joint less noticeable. Five images result from placing the two mirrors at a 72-degree angle. A smaller angle, as in the doll photo on opposite page, increases total number of reflections.

outside of the mirrors to hold them upright against the wooden wedge.

The next step is to arrange your subject on the stage between the two mirrors. The result will be a symmetrical set of reflected images—the number depending on mirror angle. The larger this angle, the fewer images will appear. For example, when your mirrors are joined at an angle of 72 degrees the photograph will show five images; the subject and four reflections. A 60-degree angle will produce six images; the subject and five reflections. This effect can be stated in a simple formula—total number of images multiplied by number of degrees in mirror angle always adds up to 360 degrees. An accompanying diagram and table explain this relationship.

You can obtain even, shadowless lighting by using a single No. 1 floodlamp in a reflector suspended about four or five feet above the stage. With fast panchromatic film I found that a lens opening of *f*/22 and an exposure of 1/5 second gave good results. Color film offers additional opportunities for a wide variety of subject matter.

To give neater, more professional-looking pictures, here are a few tips to remember. If possible, place your subject so that it hides the wooden wedge at the apex of the stage. And use a black background—it will make the separation line between the mirrors less visible. Pick a mirror angle producing an odd number rather than an even number when subject and images are added together. For example, 120 degrees, 72 degrees, and 52 degrees are good because the total number of images in the final picture will be three, five, and seven, respectively. No image will be split by the line where the mirrors join. However, when using 90 degrees, 60 degrees, or 45 degrees—producing an even-numbered total—one image will fall directly in front of the camera, and consequently will be divided down the middle.

When an object is placed between two parallel mirrors the result is an infinite number of images. You may have noticed this effect while sitting in a barber's chair. The inter-reflection between mirrors on opposite walls caused an endless series of chairs, apparently leading off as far (*Continued on page* 126)

Grand prize in the Newspaper Nationals went to Joseph Wasilauskas of Waterbury, Conn., who took this picture with an extra-long cable release while blowing smoke rings. He is a veteran, 30 years old.

Split-second timing enabled David M. Stanley of Buffalo to catch this unusual shot. It was awarded $100 for third place in Class B—pictures showing young people and adults.

PRIZE-WINNING *Snapshots*

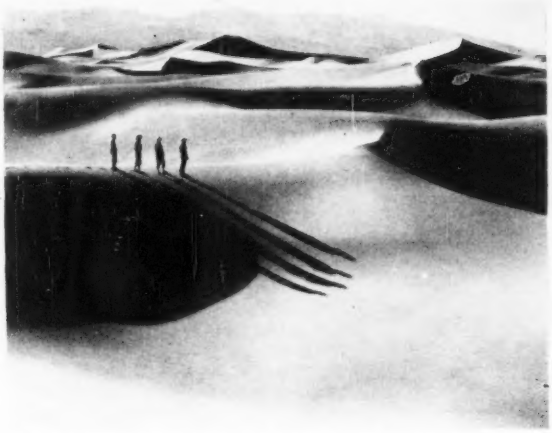
Amateurs are getting better. Selecting winners was no easy task for judges of the 1950 Newspaper National Snapshot Awards

AMATEUR photographers are getting better every year, according to one of the best barometers of snapshot quality there is—the Newspaper National Snapshot Awards. Did you ever stand before a candy counter as a child, penny in fist, and try to decide which of the tempting goodies to choose? Then you know how the judges felt this year when they got their first look at the 376 photographs from which it was their duty to select a grand prize winner and top pictures in four different classifications.

The pictures that reached the final judging, four from each of 94 participating newspapers in the United States and Canada, had previously been selected as the best among thousands of amateur entries. They were all good; they had to be to survive the earlier eliminations.

Facing the task of selecting the winners were five judges, each an expert in his own particular field. They were: Sid Mautner, executive editor of International News Photos; John G. Mulder, president of the Photographic Society of America; Kip Ross, staff picture editor of *National Geographic Magazine;* Josef Schneider, nationally known photographer of babies and children; and Kenneth W. Williams, manager of the photographic illustrations division of Eastman Kodak Company. Their comments on the contest provide an interesting glimpse of trends within amateur photography on a broad scale.

"There is no sign of a let-up in the intensity of the amateur's interest or in the quality of his achievement," Mautner reports. "I envy the amateur his freedom to go off in all directions at once like a Don Quixote in search of his photographic subjects, with no 'boss' to restrict him. If there is one phrase that characterizes amateur photography as compared to professional, it is 'joyous



Scenic class winner was this photograph by Richard R. Schotzko of San Jose, Calif. A student at San Jose State College, he took the picture last spring during a class field trip to Death Valley.

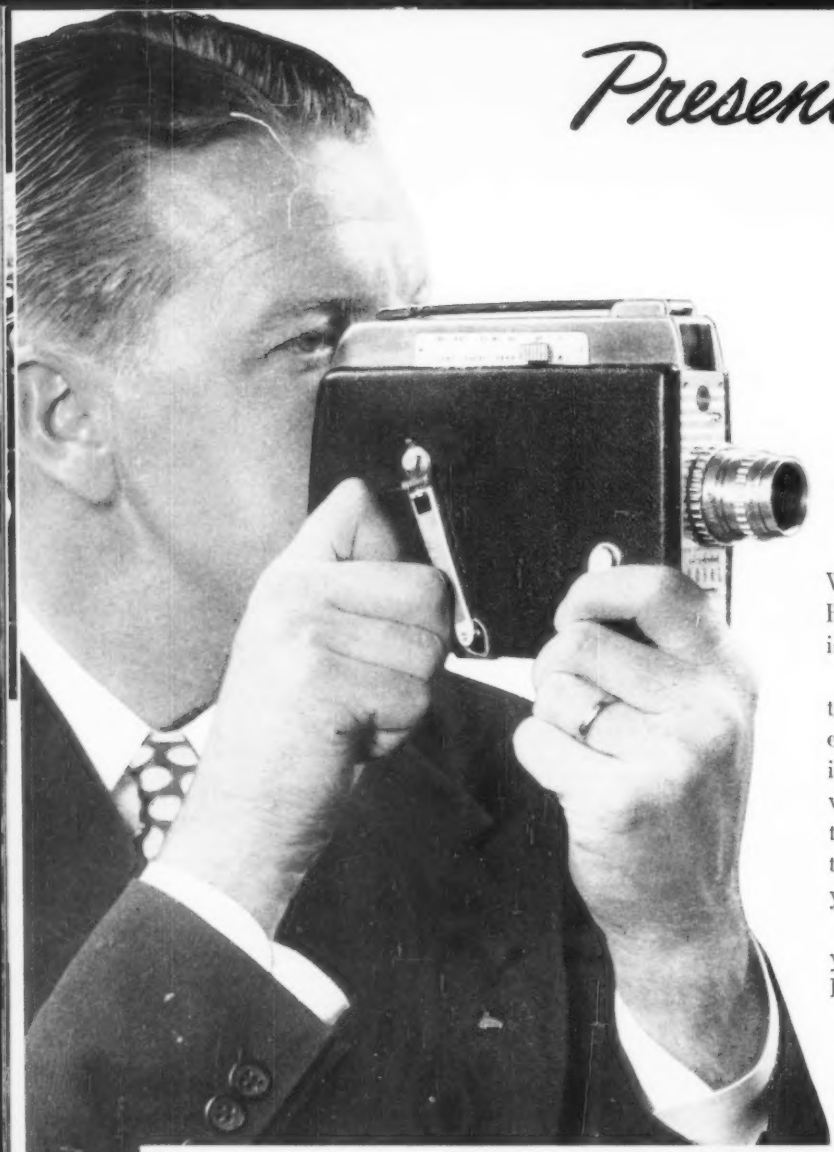
Three kittens was a $100 third prize winner in Class D—animals and pets. It was taken by Lawrence Grimes of San Francisco and entered through the San Francisco *Chronicle*.

flexibility'—a quality reflected again and again among the pictures we judged in Washington."

Mulder, whose PSA activities bring him in contact with many salons and contests, found this exhibition one of the most difficult to judge in his experience. He feels that the Newspaper Nationals perform a real service to photography by providing a means for exhibiting and rewarding the best efforts of those who are not accustomed to offering their pictures for public showing. "We who are in photography as a hobby," he says, "feel that competitions like the Snapshot Awards will do a lot to encourage beginners and at the same time will stimulate all amateurs to have more fun with their photography."

Each year the Newspaper Nationals are judged in Explorer's Hall on the premises of the National Geographic Society, so Ross has had an opportunity to see the pictures that have reached the finals of many contests. He was especially aware of higher technical standards among this year's crop of entries. "The technique I noticed was not flashy," he says. "The finalists didn't include a lot of fancy camera angles for the sake of being different. Straightforward good photography predominated throughout. It (*Continued on page* 111)

The judges of the Newspaper Nationals are shown in these informal photographs by Norma Holt. John Mulder, below, is president of PSA. Other judges, left to right, are Josef Schneider, Kip Ross, Sid Mautner, and Kenneth W. Williams. Miss Holt, a photographer on Schneider's staff, used one speedlight unit synchronized with her Ikoflex.



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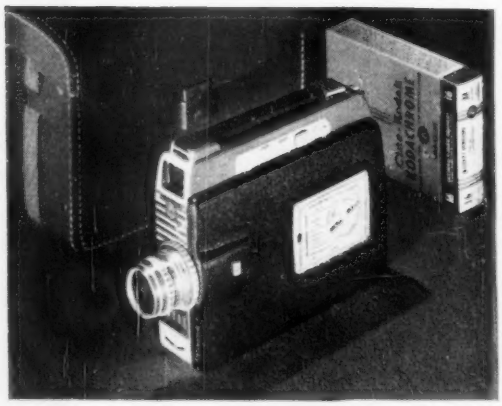
FEATURES

Lens: Kodak Cine Ektar, 25mm. *f*/1.9 (Lumenized); focus scale—12 inches to infinity. ***Speeds:*** 16, 24, and 64 (slow-motion) frames per second. ***Controls:*** Three-way exposure release—run, continuous-run, or single frame; Cine-Kodak Universal Guide for proper exposure calculation; footage indicator; motor lock to prevent accidental exposure; speed-control setting. ***View Finder:*** Eye-level, enclosed; adjustable for standard, wide-angle, and telephoto lenses; parallax-correction indicators. ***Loading:*** Instant slip-in loading with 50-foot magazines of 16mm. Kodachrome or black-and-white film. ***Motor:*** Spring-driven, governor-controlled; single winding pulls 10 feet of film. ***Construction:*** Die-cast aluminum, with black morocco-grain Kodadur covering; fittings of brushed aluminum. ***Size and Weight:*** 6¼ x 5¼ x 2 inches; 2⅞ pounds. ***Accessories:*** Choice of eleven accessory Kodak Cine Ektar and Kodak Cine Ektanon Lenses—from 15mm. *f*/2.5 (wide angle) to 152mm. *f*/4.0 (telephoto); Cine-Kodak Titler; Kodak Combination Lens Attachments; Cine-Kodak Compartment Case. ***List Price:*** $192.50, including Federal Tax. Price subject to change without notice.



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Let's Talk PHOTOGRAPHY

By BRUCE DOWNES

Lewis Carroll's portraits prove again the adage that it's the man behind the camera who counts

LAST Autumn the Museum of Modern Art in New York held one of its most charming photographic exhibitions when Edward Steichen hung a collection of photographs by Lewis Carroll, author of *Alice in Wonderland*. Made almost a hundred years ago, these photographs seemed at first glance to be out of place in a museum whose chaste walls vibrate with extreme modernism. Certainly the fantastic distortions of Picasso were strange bedfellows of the self-consciously-posed portraits of Mr. Carroll's very young friends.

But photography itself is a modern art regardless of how old-fashioned some of its products may seem today. The Rev. Charles L. Dodgson, whose pen name was Lewis Carroll, was one of photography's real pioneer amateurs. He took to the hobby in 1856 when to do so required an intrepid spirit. These were the collodion wet plate days when picture-taking was a long and arduous task both for the photographer and his sitters. The shortest exposure possible was 45 seconds on a bright day and a minute and a half was not uncommon.

In the light of these difficulties, not to mention the fact that the photographer had first to coat and sensitize his plates, it seems something like a miracle that Lewis Carroll managed to make so many really wonderful pictures of little girls. One may well be apologetic for modern amateurs whose cheapest equipment (box cameras), as Steichen points out in his comment on the exhibition, is better than that used by Carroll.

"Here," says Steichen, "is a demonstration that perfect facilities, the slickest technique and the most expensive and gadgety equipment are minor contributions in the making of fine photographs."

We really are indebted for this exhibition to Helmut Gernsheim, the British writer, who uncovered the Carroll photographs and diaries and put them all together in a book called *Lewis Carroll, Photographer*.* It is a fascinating and important book relating as it does the Lewis Carroll photographs to the mainstream of photographic history.

Today we are surrounded by books, instruction pamphlets, photography magazines and ubiquitous volunteer teachers, yet millions of people complain that photography is too difficult! One wonders, indeed, who taught Lewis Carroll the many things he knew back there in 1856 without benefit of photographic how-to-do-it books. Observe his lighting, how excellent it is, his backgrounds, how carefully prepared, his judicious use of props, the wonderful sense of composition. But most important of all note his individual response to his subjects—the little girls whom he loved and who inspired his literary work as well as his photography.

Lewis Carroll's photographs, brought to light for the first time fifty years after his death, possess an attraction, charm and vitality due not to a preoccupation with technique, which was then tremendously elaborate and difficult, but to a consistent devotion to subjects he loved and understood. Why Lewis Carroll loved little girls so intensely we do not, from the available evidence, yet know, but love them he did—and this love is expressed in the photographs themselves.

His concept of pictures he derived from Victorian standards and especially from the sentimental photographs of O. G. Rejlander, the famous Swedish photographer who settled in London to win fame with an elaborate allegorical montage which Queen Victoria saw, liked and purchased. But even though Victorian taste and morality have vanished from the face of the earth, Lewis Carroll's photographs have a charm of their own, persuasive enough to endure.

Carroll's portrait by O. G. Rejlander.

It is amusing that in a letter written in 1864 after he had been photographing for eight years, Carroll made some sharp cracks about his distinguished contemporary, Julia Margaret Cameron, whom he visited. "Hers are all taken purposely out of focus," he wrote, "some are very picturesque, some merely hideous. However she talks of them all as if they were triumphs in art!"

As it happens Mrs. Cameron's portraits of distinguished men and women of the time are superior to Carroll's, who was not nearly so much interested in famous adults as he was in their children. Carroll's portrait of Alfred Lord Tennyson is devoid of the intensity and revelation which we see in Mrs. Cameron's. But then Mrs. Cameron could not have matched Carroll's little girls.

It is interesting to notice in the Carroll portraits an almost total absence of heavy

(*Continued on page* 127)

*Lewis Carroll, Photographer, by Helmut Gernsheim. Chanticleer Press, Inc., New York, N. Y.

Outdoor picture of Eileen Wilson-Todd, made with the aid of a black background.

Roguish smile of Arthur Hughes, Jr., was caught even with 45-second exposure.

NOTES ON THE PICTURE SECTION

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Salt of the Earth, by Jesse H. Angel, was taken in the fall of 1947 during the 14th Annual Cotton Festival in Broken Arrow, Okla. Seen in the shot is part of the populace of Broken Arrow and nearby Broken Bow, cities between which there is a long-standing rivalry. Angel writes, "The picture was snapped from an outdoor stage on which the mayors of both cities were engaging in a bit of horseplay—to the obvious delight of the crowd. I had intended photographing the mayors, but the audience was more than I could resist. The result is my favorite picture to date." Used to make this picture which won a prize in a POPULAR PHOTOGRAPHY Picture Contest were a $2^1/_4$x$2^1/_4$ Rolleiflex and a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure, on Kodak Super-XX film, was 1/100 second at *f*/16. Angel also employed a Sylvania Superflash No. 25B bulb to supplement the natural light.

PAGE 64

The Nose Knows, by Gordon Ball, was taken with an Eastman view camera fitted with a 5x7 back. One No. 22 flashbulb at the camera and another No. 22 above and to one side of the subjects lighted the setting. Exposure was open flash at *f*/45 on Kodak Super-XX film. Ball writes, "The subjects are our Persian cat and a life-size ceramic figure of a cat made by my wife. This was a posed and premeditated shot, the making of which was aided by the use of catnip and cheese to help keep the live cat in position."

PAGE 65

Edward Burks took his laugh-provoking shot of a naval officer imitating an ox with a 4x5 Speed Graphic. Exposure was 1/100 second at *f*/8 on Kodak Super-XX film. A No. 5 flashbulb was used to supplement the natural light.

PAGE 66

Percy J. Hussakof of Brooklyn snapped *A Critic, By Gum* while attending a photographic exhibition in New York's Radio City Museum of Science. The camera used was a $2^1/_4$x$2^1/_4$ Super Ikonta BX equipped with an 80-mm Zeiss Tessar *f*/2.8 lens. Exposure, on Kodak Super-XX film, was 1/200 second at *f*/11. Flash was used to light the setting. The model is looking at pictures taken by his mother—Mrs. Editta Sherman, well-known professional portrait photographer. Hussakof's shot was a prize winner in the 1948 picture contest.

PAGE 67

Sven Jarlas of Stockholm took his interesting ballet photograph with a $2^1/_4$x$2^1/_4$ Rolleiflex and a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure, on Gevaert film, was 1/25 second at *f*/5.6. Elsc Knipschildt is the model. This shot was a prize winner in a former picture contest.

PAGE 68

Erle Wahleen's humorous shot of two littl girls standing in a corner was taken with a 4x5 Anniversary Speed Graphic and a 135-mm Optar *f*/4.7 lens. Exposure for this 1948 prize winner was 1/200 second at *f*/22 on Kodak Super Panchro-Press Type B film. Two G-E No. 5 flashbulbs lighted the setting. The models are Beverly Thompson and Gloria Johnson.

PAGE 69

The Transgressor, by Keith W. Jones, was made in the living room of the photographer's home. The camera used was a 4x5 Series D Graflex, equipped with a 210-mm Zeiss Tessar *f*/4.5 lens. Exposure, on Ansco Isopan film, was open flash at *f*/22. Two electronic flash units illuminated the setting. Jones writes, "I was taking pictures of five cocker pups one evening and having considerable difficulty because the dogs were exceptionally mischievous. The pup in this picture insisted upon pulling on a light cord and finally succeeded in toppling a table lamp. When this happened I quickly shifted the position of my camera and took a grab shot without resetting the focusing knob. Fortunately the lens was in focus, thanks to the *f*/22 aperture setting which I am partial to using when working with flash."

PAGE 70

A. M. Hardy's shot of two mischief-makers having fun with a bean shooter was taken with a 5x7 Eastman studio camera and a 14-in *f*/5.6 lens. Exposure, on Kodak Super Speed Ortho Portrait film, was $^1/_4$ second at *f*/5.6. Floodlamps in reflectors lighted the setup. Grant Wheeler and Hugh Wilmott are the models. A desk had to be procured and brought into the studio for this shot. The bean shooter was constructed by making a tube out of some writing paper. Hardy points out that while focusing it was dangerous for him to come out from behind his black cloth because of the almost continuous onslaught of beans that were hurtling through the studio. This shot won a prize in a former picture contest.

PAGE 71

The Sour Note was made by Lorin D. Norcross in the home of one of his friends who lives in Montecito, Calif. The photographic equipment used consisted of a $2^1/_4$x$2^1/_4$ Ikoflex II camera and a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure was 1/25 second at *f*/5.6 on Kodak Verichrome film. To balance the daylight falling on the scene Norcross employed several No. 2 flood units. Derek, Peter, and Tracy Westen are the models. The photographer borrowed the surplices from a local church and posed the boys at the top of a stairway to take advantage of the very high windows in the background. Norcross states that during most of the shooting session, the young Westens were actually singing.

PAGE 72

Smooth as a Canoe was taken in Marietta, Ohio, by W. J. Larcey of Cleveland. The camera used was a 4x5 Graflex equipped with a $7^1/_2$-in. Kodak Anastigmat *f*/4.5 lens. Exposure, through a medium yellow filter, was 1/50 second at *f*/16 on Kodak Super-XX film. Larcey made this picture, a 1948 contest winner, from a boat while shooting a movie of flood damage to telephone property during the Ohio River flood of April, 1948.

Joseph Franklin of Monterey Park, Calif., was in Los Angeles when he snapped his humorous shot of a flooded street and a sign reading "Sorry Parking Area Filled." The photographic equipment used consisted of a $2^1/_4$x$2^1/_4$ Ikoflex II camera and a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure, for this prize winner in a former picture contest, was 1/50 second at *f*/3.5 on Kodak Super-XX film.

PAGE 73

Signs of Our Times, by A. Aubrey Bodine of Baltimore, was taken in Cambridge, Md., with a 5x7 Kodak 2D view camera, an $8^1/_2$-in. Goerz Dagor *f*/6.8 lens, and a medium-yellow filter. Exposure on Kodak Super Panchro-Press Type B film, was 1/25 second at *f*/32. A professional photographer for over 25 years and well-known photographic editor for the *Baltimore Sunday Sun Magazine*, Bodine writes that in recent years he has been photographing unusual signs just for pleasure.

PAGE 74

The Repairman, by Ric J. Gaddis of Des Plaines, Ill., was taken with a 4x5 Speed Graphic. Exposure, on Kodak Tri-X Panchromatic film, was 1/200 second at *f*/11. Dennis Hiedenfelt is the model. The picture was made in the child's home.

Arthur L. Schoeni of Arlington, Va., took *This Oughta Be Good* with a $2^1/_4$x$2^1/_4$ Ikoflex III camera and an 85-mm Zeiss Tessar *f*/2.8 lens. Exposure for this 1948 contest winner was 1/200 second at *f*/5.6 on Kodak Verichrome film. Dickie Parker is the model. This shot was one of a series Schoeni made showing the subject taking a camera apart and extracting the film while his father slept on the lawn nearby.

PAGE 75

Dishes Can Wait by Don Buergin of Canton, Ohio, was taken with a $3^1/_4$x$4^1/_4$ Kodak Recomar camera and a Zeiss Tessar *f*/4.5 lens. Exposure, on Kodak Super-XX film, was 1/10 second at *f*/8. Two No. 2 floods, positioned about six-and-a-half feet from the model, lighted the setup. Buergin applied olive oil to the model's face to increase highlights. He also dusted pumice on the little girl's hair to dull its appearance. This picture was a prize-winner in a former POPULAR PHOTOGRAPHY contest.

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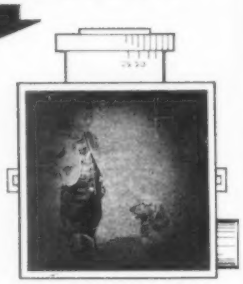

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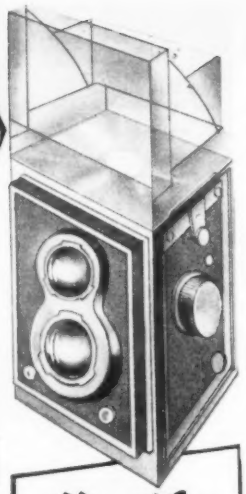

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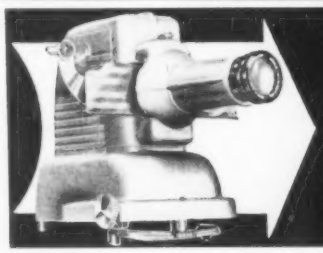

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Adding Time To Action

(*Continued from page* 43)

action photography because the subject moves through a greater area while the picture is being taken. Try to determine in advance at what point your model will strike an action pose, or arrange to signal when you're ready to take the flash shot. Actually, it's a good idea to hold a rehearsal of the action before making a shot. It will help you determine the range, best possible light setup, and the right moment to fire the flash.

The actual exposure technique is simple. With the camera in position and the subject rehearsed and ready to be photographed, follow these easy steps: 1. Have subject turn on small flashlights which will produce the light tracks or patterns on the film; 2. open camera shutter; 3. have subject start action; 4. fire flashbulb or speedlamp at peak of action; 5. allow action to continue and complete light tracks or pattern; 6. close shutter.

These easy-to-follow steps will enable you to capture on film a fascinating record of action through space and time—exciting pictures that will make people look twice, and exclaim, "How did you ever do that?" Of course, kinetolite photography, like any action photography, requires some patience and practice before top results are achieved. But the unusual patterns, storytelling action, and refreshing viewpoint of good time-plus-action pictures are well worth the effort. They provide the thrill of adding a new dimension to your still photography.—

A Lesson in Self-Portraiture

(*Continued from page* 47)

with more elaborate studio lighting setups for professional-looking results.

Even with a minimum of lighting equipment you can achieve surprisingly professional-looking results. Illustration 4 shows a high-quality self-portrait taken with the simplest possible lighting setup—a single floodlight placed above and to one side of the mirror. But there's almost no limit to ways in which this basic setup can be improved and modified. For best results use at least three lights—mainlight, fill-in, and spotlight.

Even self-portrait profiles are possible, as Illustration 5 shows. In this picture the model couldn't see herself in the mirror while her head was turned so far to the side. However, she needed to see herself from the camera's angle in order to check expression, pose, and lighting. The solution? A second mirror placed in front of her and reflecting the image of the first.

In photography, as in life, you can't often have your cake and eat it, too. But by following the method described and illustrated in this article you should be able to disprove the old saying, at least as far as portraits are concerned. And once you've learned to pose for a picture and take it, too, you'll be able to fill that common vacancy—good photographs of a good photographer.—

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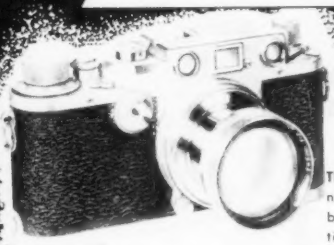

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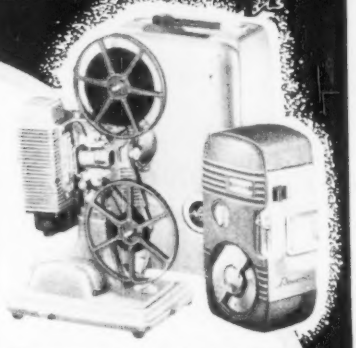

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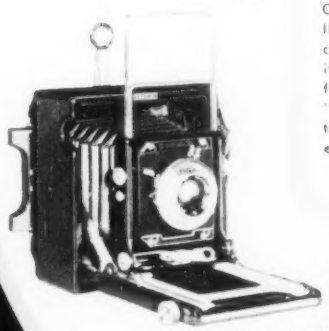

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PICTURES FROM READERS

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1

White River, awarded 1st star this month, was taken on the north coast of Jamaica by Max Hunn of Miami, Fla. He used a 2¼x2¼ Rolleiflex equipped with a 75-mm Zeiss Tessar f/3.5 lens. Exposure, through a red filter, was 1/50 sec at f/8 on Kodak Infrared film.

Feeding Time was snapped in Yosemite National Park by Dick Ferguson of Oakland, Calif. A 2¼x2¼ Ciro-flex and 85-mm Wollensak f/3.5 lens were used to take the shot. Exposure for this interesting close-up picture of a friendly squirrel was 1/100 second at f/5.6 on Kodak Plus-X film.

Hot Spots is the work of Howard E. Trueland of Pleasantville, N. J. The photographer used a 2¼x3¼ Busch Pressman camera and a 101-mm Kodak Ektar f/4.5 lens. Exposure was 1/50 sec at f/8 on Kodak Plus-X film. One Press 25 flashbulb at the camera was employed to capture this night shot of linemen hard at work.

2

Second Star this month goes to Frank Ricci of Petaluma, Calif., for his fine shot of a soda fountain patron. The camera used was a 2¼x3¼ Speed Graphic. Exposure, on Kodak Super-XX, was 1/100 second at f/11.

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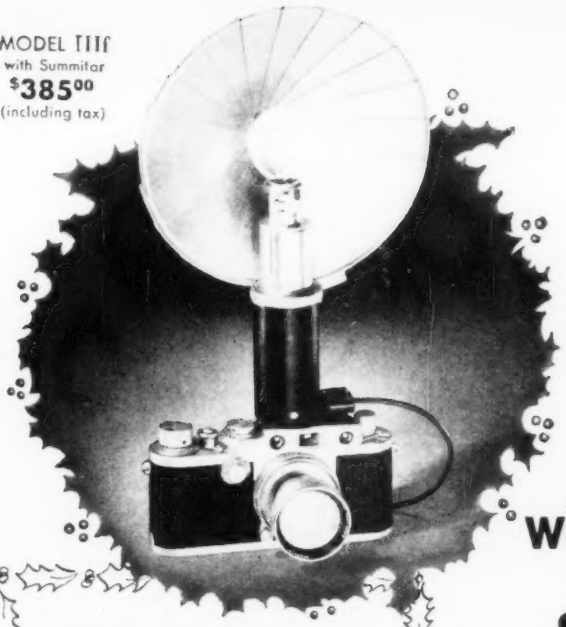

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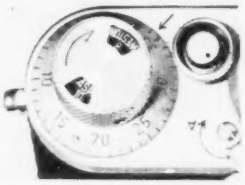

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Halsman—He Knew What He Wanted

(Continued from page 56)

nary phenomenon of two of the flying cats in approximately identical postures on the central canvas. How could the cats possibly be made to assume these postures whilst flying through the air?

Well, it was all planned before time. The pictures, easel and small bench were suspended by thin wires. The chair at left was held in position by Mrs. Halsman off stage. In addition to Mrs. Halsman there were four assistants, one for each of the three cats and a fourth to man the bucket of water which produced the graceful ribbon of water. Dali was not suspended on wires but, always cooperative, had to jump at the moment of exposure, which was by electronic speed flash.

Oh yes, those cats flying through the air and those on the central picture. That was carried off by starting with a blank central canvas. Then, when the picture was finished and printed Dali sketched in the cats and the recumbent nude right on the photograph, which was then copied. In that way the postures of the cats in the painting and the photograph coincided.

Did I mention the slightly important fact that in addition to being a considerable creative thinker, Halsman is also a perfectionist? Well, this zany crew got to work one morning at ten o'clock and proceeded to re-enact this surrealistic charade over and over again, but not to Halsman's satisfaction until eight hours and 28 negatives later when everybody was completely and utterly exhausted. Over and over again this ghastly scene had to be re-enacted, the cats hurled, the water tossed, Dali jumped. Each time the 4x5 sheet film had to be developed, the cats had to be caught, picked up and dried, the floor and Dali had to be mopped. By the twenty-seventh negative everybody but Halsman wanted to quit. But like the one-more-round poker player, Halsman had his way and, happily for all concerned, the developed twenty-eighth negative disclosed everything approximately where Halsman wanted it to be. The important point to notice is that Halsman knew exactly what he wanted.

Whether you have the temerity or talent to bulldoze people into knocking themselves out for you, the fact remains that knowing precisely what you want before you start shooting is one of the basic principles of successful picture making.

Halsman knew what he wanted, too, in the two-headed shot of Jean Cocteau, famed French writer and artist, whose motion picture, *The Two-headed Eagle* inspired Halsman's weird portrait. This was not one of those boondoggling darkroom after-thoughts. On the contrary Halsman envisioned the joined heads of Cocteau and prepared for them by making the two separate exposures with a single spotlight placed so that only the face received illumination. Thus the back of the head in each case was in complete shadow, that area of the negative being clear gelatine. The negatives were

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then sandwiched together in the enlarger.

While the basic idea for this two-headed Cocteau was preconceived, the phenomenon of the horribly sinister face formed by the merger of the two heads was one of those photographic happenstances that seem to occur more or less regularly to talented photographers.

Thus does Philippe Halsman flagellate himself voluntarily in his tireless devotion to photography. For a professional photographer such self-imposed assignments as those already described are costly as well as exhausting, but they certainly keep the edge of creative imagination scalpel-sharp. And the same thoroughness and perfectionist drive are poured into his magazine and advertising assignments. For example: The picture of the man in his underwear sitting on a beer barrel. That picture is of Moe Smith, surviving member of the famous team of prohibition agents who made the front pages regularly in the Twenties.

It is paradoxical that *Life* assigned Halsman, who did not come to the United States until 1940, to do this series of famous characters of the 1920's. But it was a job that required the kind of imaginative thinking *Life's* editors knew Halsman could deliver consistently. The purpose of the series was not so much to show what these characters looked like today, as what they had become as legends in the popular mind. In the series were such people as Clara Bow, Jack Dempsey, Bobby Jones, Gilda Gray, John Held, Jr., and Sinclair Lewis.

As one of those characters Moe Smith posed a problem, which Halsman solved by depicting him in a symbolically characteristic situation of having to decide what disguise to use for a planned prohibition liquor raid. The beer barrel was chosen as an obvious symbol, but the problem lay with the disguises. If Halsman had hung the disguises up in the background Moe Smith, he reasoned, might have looked like an old clothes vendor.

So, as careless of other's as of his own comfort, Halsman got an idea. He asked *Life's* researcher, Ralph Graves, to have wax masks made of Smith's face, which was done, although in the process Moe almost suffocated because, according to the mask-maker, "Mr. Smith had such a big face!"

The masks at any rate finally were mounted on stands, the facial details painted in by Mrs. Halsman, and the disguises draped around them.

"We were all ready," says Halsman, "but Moe Smith was now sitting on the barrel all dressed, which did not seem right for a man who was deciding what disguise to put on. So then I tentatively asked him to take off his coat, and now he was in his shirt sleeves.

"Then summoning a little more courage I said: 'You know I don't think you should be dressed.'

" 'Do you mean I should take my pants off?' Smith said abruptly, and taking my courage I gulped and said, 'Yes.' So he took off his pants."

Although he is gentlemanly about it, there are no lengths to which Philippe Halsman will not go to achieve his expressive ends, as the reader by this time must be aware.

In *Narcissus*, the reflection shot (page 56), we have an attempt to express a satirical idea. Struck by the unreality of the lives of movie stars, who are always on display, always reflecting themselves in the eyes of other people, Halsman had the chance in Hollywood to make this pictorial comment. He had the star stand at the edge of her swimming pool and cast flowers into the water. The flowers and the ugly ducklings distorted her reflection as he wanted them to do. Is this the reality that lies beneath the glamour?

Having read thus far and studied the pictures you have a pretty good insight into the imaginative mind of an extraordinary photographer, but more important you should now be in a better

Sinister two-headed Jean Cocteau was inspired by the poet's movie, *The Two-headed Eagle*. Merger of two Halsman negatives produced weirdly winking face in center, seen vividly by covering noses.

position to appreciate the great value of thought and imagination in picture making. Halsman, it is true, is a superb technician, but it is far more important for us to study his thought processes, his ideas rather than his technique.

Note how Halsman approaches a subject. It is never by means of the obvious, but always he searches for the unique idea. Then follows the difficult process of thinking it through in visual details. Once this work is done everything that happens before the camera must be purposeful and direct. Shooting without purpose is perhaps the biggest reason why so many pictures made by amateurs fail. It is the aimless floundering before subject matter that ends up with a pointless picture.

Perhaps the most important lesson to be learned from Halsman is that thoroughgoing thinking should always precede shooting. The thinking is done with the mind, not with the camera. Only when the thinking has brought an idea to completion, is the camera brought into play to record what has already been created in the mind.—

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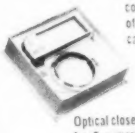

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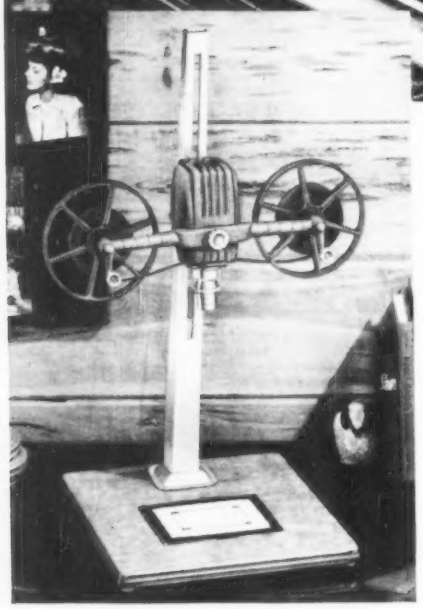

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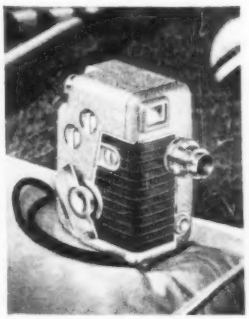

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Filming Christmas

Adapt this shooting script to your needs, and re-live Yule's fun many times during the year

Photographs and Text
By JAY A. SMITH

WANT TO give yourself and your family a personalized Holiday gift that will be appreciated and re-appreciated many times throughout the years? Then you'll want to make a Christmas movie of them and for them—and get their co-operation in making it one of your best.

Now, don't let yourself out of the fun by saying "Oh, I made one last year and, while it ended up to be a good picture, it *was* a lot of work." You won't have much fun if you just sit back on your fancy-wrought laurels of last year. Good movies, like anything else worthwhile, do take a bit of application and perspiration, but they're worth every bit of it.

Just in case the Yule season is going to leave you too little time to write a script, I submit one here that is built around an average family. If you decide to use it, don't be afraid to modify it, change it, improve it, or even alter it radically in order to make it fit your own particular needs.

Homey scenes like this depict the happiness and harmony that spell Christmas. Plan now to capture Holiday fun—using your family and friends as the actors.

MERRY CHRISTMAS

Scene 1. Fade in to close-up of attractive Christmas tree ornament. Camera dollies back to show entire room, including the tree, decorated and ablaze with the customary lights and tinsel. (This scene sets the mood, and the dollying of the camera gives a bit of motion to an otherwise still scene).

Scene 2. Medium shot of stairway or doorway. Mother and Father furtively enter the room—loaded with gaily-wrapped Christmas packages.

Be sure to tell a story. You might open by showing Mother placing the gifts.

Then capture the children's rapturous expressions as they get their first look.

Scene 3. Mother and Father place the packages carefully at the base of the tree, with studied casualness.

Scene 4. Arrange the camera outside the window, photographing the Christmasy interior through the window curtains. Mother and Father make their dignified exits. Fade out.

Scene 5. Fade in to short shot of clock pointing to four o'clock.

Scene 6. Short shot showing childish hand turning on a light. (This can be done by shining a spot on the switch; when it is flipped, turn on floodlights and turn off spotlight.)

Scene 7. Scene of the doorway or stairway, somewhat like Scene 2 above. The children sneak through the door or down the stairs; their faces light with joy as they spy the Christmas tree.

Scene 8. Similar to Scene 1; kids

(*Continued on page* 106)

Medium shot, shown being filmed here by the author, gives us a closer look at the subject. It usually follows a long shot. Camera sees area outlined (above and at top of opposite page).

CALLING YOUR SHOTS

By ROY CREVELING

Photographs by Harvey Hament and the Author

Use the long shot, medium shot, close-up technique intelligently and you've mastered one of the A-B-C's of good movie making

EVERYBODY who goes to the movies is familiar with the term "Close-up." The close-up is one of *three basic shots* from which all standard motion pictures are composed.

These three shots, in their relative order, the order in which they generally follow each other on the screen are: (A) The *Long Shot*, taken with the camera a long distance from the subject, to show the surroundings in which the subject is located, (B) The *Medium Shot*, which frames all, or nearly all of the main subject, with just enough margin around it for pleasing composition, and (C) The *Close-up*, which is used to show an important part of the subject in detail.

Most familiar to long-time movie fans is, without doubt, the opening Long Shot of a stagecoach, sometimes little more than a speck in the distance, traversing a spectacular western terrain . . . almost invariably followed by a Medium Shot, picking up the stage at comparatively close range, just far enough away to include its racing team out front . . . and a Close-up, framing only a window of the stage, from where some rootin' tootin' character is shootin'.

Long, Medium and Close-up shots are the A-B-C's of movie-making. Using them together is the system filmland has developed as most like the way we most naturally see things. First at a distance. Then closer, closer.

For example: You learn that there is a fire down the street, and sure enough! Way off there, black smoke is pouring from the top of a building. (That's your Long Shot . . . the street with the burning building in the distance.) Your next natural impulse is to run farther down the street where you can see the building better. (That's the Medium Shot . . . the complete front of the building involved, with all the activity in the foreground.) Then,

Basic shots can be made from same camera position by changing lenses. Medium shot of Miss Liberty required normal lens.

Long shot (above) establishes locale—usually answers the question "Where?" With a single-lens camera, author moves in closer (across page, left) for his medium shot; then gets a screen-filling close-up by moving in still closer (below).

your eye catches a single window, from where flames are shooting and you see a frantic figure therein begging for help. (This single window, regardless of scores of others, becomes the Close-up of the moment because it is the spot commanding the most attention.)

Had the circumstances been similar to those just described, with a burning building for your subject, that's the way you would have seen it and that's the way the average newsreel cameraman would have photographed it . . . for he is trained to constantly realize that he is *seeing for an audience*. Since audiences can't run up and down streets to obtain choice views, he just naturally does it for them, acquiring (A) Long, (B) Medium, and (C) Close-up shots . . . so they can get the *whole* perspective from that one spot where they are obliged to stay.

Most home movies are of current events . . . unrehearsed and plotless . . . really little newsreels. The newsreels are the biggest users of this proven A-B-C approach, so why not take a hint from them and adapt it as standard style for your films?

If you don't use a Long Shot, how is the audience going to see *where* the subject you are featuring is located?

If you don't move in closer, how is the audience going to see *what* is going on?

And if you don't go in for Close-ups, how is the audience going to see the *details*?

In the Celluloid College film, "Basic Motion Picture Technique," which shows the amateur, step-by-step, how to make good movies, shot breakdown is aptly demonstrated with the Statue of Liberty for the subject. The commentator really jogs the student into realizing the importance of a Long Shot when he asks, "If the Statue of Liberty weren't so famous, (*Continued on page* 102)

Interest is heightened if the cameraman varies the angle between basic shots. For instance, if he shoots a long shot from the position shown above, he should progress a bit to the right (or left) for his medium shot and his close-up (below).

Close-up is made from same position as medium shot (left) by using a telephoto lens. Long shot would use a wide-angle.

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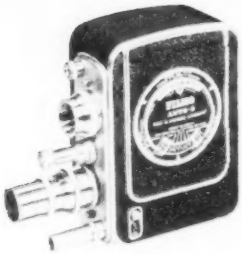

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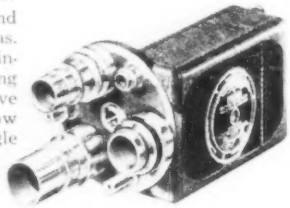

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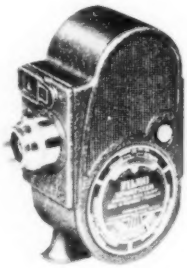

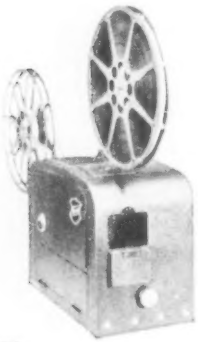

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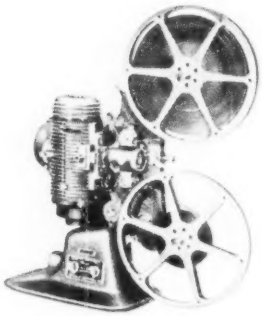

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Taylor Hobson Cooke Ivotal. Standard C mount for 16mm cameras. Click stops. Filmocoted. (Also available for B&H snap-on mount 8mm cameras.) $169.20.

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HOME MOVIES

THE LITTLEST ANGEL. 13 min., 16-mm black-and-white or color, sound. Daily rental B&W $5, color $10. Ideal Pictures, Dept. C-111, 58 E. South Water St., Chicago 1, Ill.

Told against a background score of organ and choral music, this film tells the moving, heart-warming story by Charles Tazewell of the "lowliest" of the Angels, his trials

and tribulations, escapades and adventures among the Angels in Paradise, and his humble gift to the Christ Child. "The Littlest Angel" is a story for people who love Christmas and Christmas trees, holly berries and mistletoe and music boxes that tinkle "Silent Night."

THE LIFE OF CHRIST. 16-min., 16-mm black-and-white sound. Rental, one day $5, three days $7.50, full week $10; sale $75. Athena Films, Inc., 165 W. 46th St., New York 19, N. Y.

This film is based on the woodcuts of Albrecht Durer (1471-1528) and makes no effort to present the woodcuts in chronological order, or to analyze them technically. The New Testament represented to Durer a unified drama, and this cinematic interpretation of his work maintains that dramatic unity. Just as Durer sought for telling detail in the natural world, this film seeks out the details of his woodcuts, the minute observations, the perfectly caught gestures, and the fleeting expressions.

CALL OF KAWARTHAS. 20 min., 16-mm color sound. Free of charge except transportation costs. Canadian Travel Film Library, 1270 Avenue of the Americas, New York 20, N. Y.

A picture of the city of Peterborough and its surrounding countryside, the Kawartha Lakes District of Ontario. The film shows many good scenic, sports, and fishing shots.

BULLET ON WHEELS. 8-mm and 16-mm silent and sound. Prices available upon request. Official Films, Inc., Public Relations Dept., 25 W. 45th St., New York 19, N. Y.

In this one-reel drama, a masked driver

is featured, "burning up" the speedways with his daring driving techniques. His exciting career is followed until a crash exposes his identity.

OUR DECLARATION OF INDEPENDENCE. 2 reels 18 min., 16-mm black-and-white sound. Prices available upon request. Knowledge Builders Classroom Films, Visual Education Center Bldg., Lowell and Cherry Lane, Floral Park, N. Y.

Portraying an incident in American History, this film brings to life such immortal characters as Washington, Jefferson, Adams, Patrick Henry, Richard Henry Lee and many others. The Stamp Act, the Quartering Act, the Boston Tea Party, the Committee of Correspondence, and many other events leading to the Declaration of July 4, 1776 are vividly portrayed.

HOME MOVIE NOTES

Young America Films, Inc., 18 E. 41st St., New York 17, N. Y., has released two new sets of filmstrips for the visual educational field. The first is the "Golden Book Series, Set 2," consisting of eight color filmstrips for beginning reading classes. These are adaptations of "Little Golden Books" of the same titles. The set of eight is priced at $23.75. The second group is "Products and Industries, Set 3," for elementary and high school social studies classes, and tells the story of an important product or industry. The set of six is priced at $16.50.

* * *

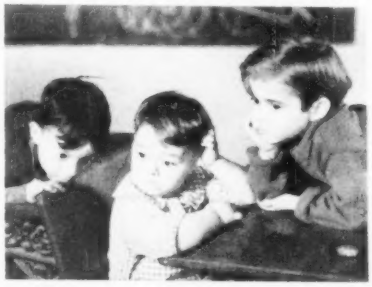
John M. Hofstrand has been appointed district manager for Encyclopaedia Britannica Films in Washington, Oregon, and Western Idaho. He replaces Larry Wagner, who is now district manager in Southern California.

* * *

Transfilm Incorporated, 35 W. 45th St., New York 19, N. Y., has prepared a series of six color sound slidefilms for the Pepsi-Cola Co. to spearhead a new sales training program for route salesmen.

* * *

"Those Famous Kid Comedies," original Hal Roach productions, starring Spanky McFarland, Alfalfa, Farina, Jackie Cooper, and all the Kids, have been released to 8-mm and 16-mm fans by Official Films, 25 W. 45th St., New York 19, N. Y. "Rotor of Education," shows the Kids discovering



Official releases "Famous Kid Comedies"

that school isn't as bad as they thought. "Teacher's Bean," entails the trials of the Kids sacrificing their all to hold on to their fair school teacher. Further information, synopsis, and price information may be obtained by writing to Official Films.

* * *

"The Meter With A Memory," a 12-minute 16-mm sound film which spotlights the features and ease of operation of the General Electric PR-1 exposure meter, is available for showings to camera clubs and other interested photo groups throughout the country. Distribution of the film is handled through the company's district office film libraries or the Apparatus News Bureau, General Electric Co., Schenectady 5, N. Y.

* * *

Four members of the Amateur Cinema League, Inc., 420 Lexington Ave., New York 17, N. Y., have been elected to Fellowship in the League. The new Fellows are Lewis Lewis, of Capetown, So. Africa; Charles Enion Smith of Chicago, Ill.; Leonard W. Trevillus of Berkeley, Calif.; and Abram I. Willinsky of Toronto, Canada.

* * *

Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood 28, Calif., announces that it is seeking pictures of a holiday of Christmas nature, which it can add to its group of Christmas pictures, for distribution this coming season. The pictures can be either black-and-white or color, with or without sound, and must be 16 mm. at least 100 ft. in length. In order to have film considered for distribution, a print may be sent to HFE. If the film is selected, HFE will enter into a discussion as to details of royalties, terms, etc.

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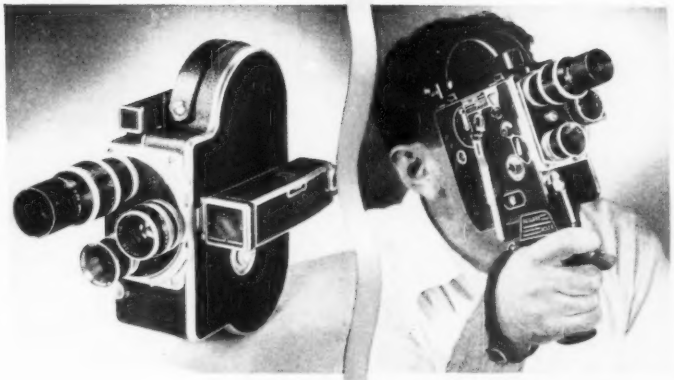

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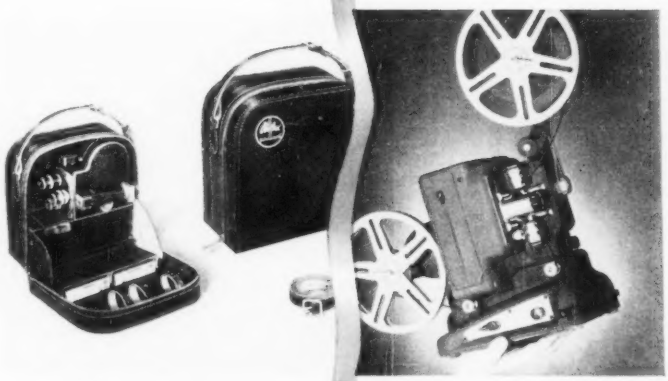

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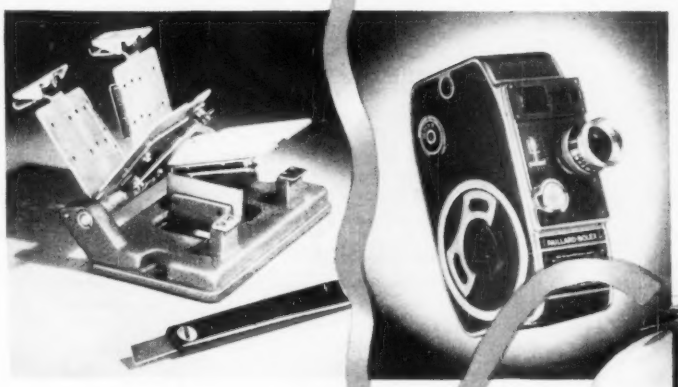

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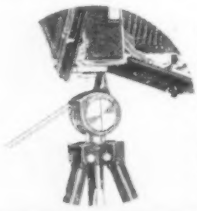

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Calling Your Shots

(Continued from page 97)

how would you know that it is surrounded by water if we hadn't first shown it to you at a distance sufficient to include the water? Typical of the Medium Shot, the film immediately follows the long shot with a view of Miss Liberty which shows all of her, with just enough margin for pleasing composition. And a third view frames the head of the statue in the close-up fashion of photographing any other good friend.

Notice I have recommended the Long Shot—Medium Shot—Close-up procedure as the best "approach." Once you have lead your audience into the subject step-by-step that way, the order in which you use your shots should then be determined by which shot can best depict the action which happens to be taking place at the moment.

The Medium Shot is usually the most used because it represents the general way in which we see things most of the time. The Long Shot (except in certain subjects such as sports events) is the least used. However, whenever your action moves to a new location, it is obviously important to again start with a Long Shot to acquaint the audience with the new surroundings. And when your picture dwells in one location for a long time, it is sometimes advisable to back up for an occasional Long Shot so that the audience doesn't forget the surroundings. Long Shots used for this purpose are called "Reestablishing" Shots.

Now, for all that has been said in favor of the A-B-C approach, directors and producers are constantly striving for original treatments and effects. They sometimes use the Close-up successfully for the opening shot, particularly in the photoplay. Sometimes it's the Close-up of an alarm clock. Then the camera moves back to show a character in bed, then back still farther to show the complete layout of the room, with perhaps a butler going around from window to window admitting sunlight.

Again it might be the Close-up of a limp hand upon the floor, clutching a gun. Then the camera moves back to show the complete figure of the victim lying there, followed by a scene of the entire room with wrecked furniture, as detectives enter the scene.

These approaches, although given in the order of C-B-A, still employ the A-B-C's of movie making to get the story across, in that they had to use all three of the shots. The complete room, in each case, was the Long Shot; the scenes which showed the full figure of the character, were Medium Shots; and the close views, of the clock and of the hand with the gun, were the Close-ups.

But, let me again suggest that you stick to the straight LS-MS-CU (Long Shot, Medium Shot, Close-up) technique . . . unless you can explain to yourself exactly why another approach would be better. If there is not a definite advantage (for reason of dramatics, suspense or surprise) your presentation is likely

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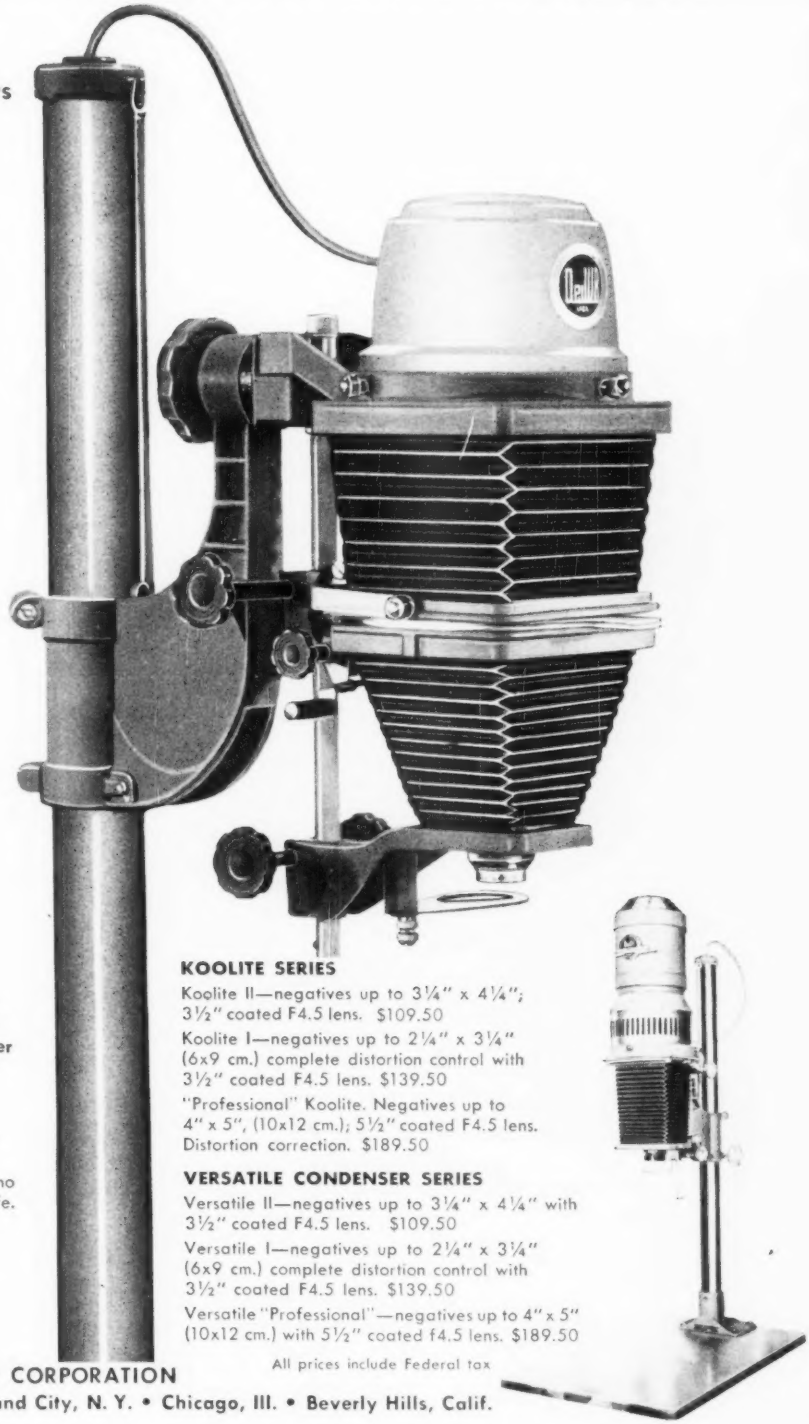

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to appear ridiculous. You will contribute much more to the pleasure and satisfaction of your audience if you'll spend your efforts making sure you're gathering sufficient scenes . . . sufficient in number and content . . . to give a clear-cut account, as they'd see it if on the spot in person. Constantly remembering that you are seeing for your audience is the only way you will achieve this. *What you do not put on film your audience will never see!*

You being on location in person have the advantage of seeing everything that exists and is taking place around the location of your picture. You *think* that your audience has had the same insight, but more like what actually happens when an audience relies upon you to show it something it has never seen, is: You blindfold everyone, first. Then the blindfold is promptly replaced until they are led to the spot of your next scene. The blindfold is removed and they see again . . . and so on. Let me emphasize: The audience can positively see nothing but what you show it within the limits of your camera's frame . . . while your camera is running!

In case you have been wondering, it is not necessary to advance in a straight line when assembling your A-B-C shots. In fact, it is usually more pleasing not to. Variety of camera angles throughout your picture is almost as important as variety of distances from the subject. And if you feel you can portray certain subjects better by including intermediate shots (views taken part way between what might be considered standard Long, Medium and Close-up shots) go right ahead! There is no cut-and-dried scale as to what distances you have to take pictures from. Even after you've taken a Close-up, you might find it amusing or enlightening to include an Ultra-Close-up.

You can practice the Long Shot—Medium Shot—Close-up scene-gathering procedure throughout your daily activities. You don't have to carry a camera. Pretend *you* are the camera. Let a "motor" hum in your mind "while you record." Keep asking yourself, "Am I telling a complete story with what I see while 'the motor is running' . . . or am I allowing things I see 'between shots' to smooth out my story?"—▶

DOUBLE YOUR LIGHT EXPOSURE

On a recent trip through Texas I stopped to take a motion picture of the bridge and canyon of the Pecos river. The day was dark and gloomy and my light meter said no go. While my wife and I were gazing regretfully at the beautiful scene, a Florida car drove up and a young fellow got out and began "shooting."

"It's pretty dark for a picture," I ventured.

He smiled and replied, "Slow your speed down to eight frames a second on a still picture such as this, run your camera twice as long, and you'll get double the light exposure."

I tried this technique and am happy to report that I secured some excellent shots, even though the light meter had said nix.—*Glenn Spencer, Wichita, Kan.*

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Color Takes a Stride

(*Continued from page* 61)

ceed to process the exposed film in the solutions used to process Ektacolor negatives. In fact, since the immersion times are identical, the print material may be processed in the same batch as any exposed Ektacolor negatives on hand.

Kodak's descriptive literature on the Ektacolor-Pan Matrix color process has been characteristically modest. Users of Ektacolor have been much less restrained. In printed articles and by word-of-mouth, they tell us that Ektacolor produces better color and permits much better color control than the transparency or separation-negative processes. They tell us, too, that Ektacolor negative film has substantially more exposure latitude than transparency materials. With reversal color films, there is only one "correct" exposure. Additionally, Ektacolor permits greater lighting contrast than positive transparency reversal materials, and highlight masking is not required. Moreover, minor variations in light-source color do not require the use of color compensating filters when exposing Ektacolor, for color balance corrections are made during the printing step. Only in the case of wide variations in light-source color due to voltage variations or widely varying illuminants is filtering necessary.

Commercial and portrait studios save time and money as far as retouching is concerned in the fact that the use of colored pencils on a single sheet of Ektacolor negative does the job that has to be done on corresponding areas of three different separation negatives. For quick black-and-white proofing of Ektacolor negatives, the new Kodak Ektacolor BW paper will do the job quickly and handily in addition to producing first-rate presentation prints in black-and-white.

The Kodak literature makes much of the fact that Dye Transfer prints from Ektacolor negatives are excellent originals for photomechanical reproductions. A number of workers in the field have found that quality can be improved and time and money saved by preparing separation positives for photomechanical color reproductions directly from the Ektacolor negative, thereby sidestepping the need for color retouching and eliminating the intermediary print-making step except as a guide to the printer who has contracted for the job. Should a quick guide be needed, an Ektacolor Print Film transparency will serve the purpose. An enterprising color technician we know, Ralph Marks of New York, has already established a service for intaglio printers who normally make color reproductions from color transparencies. Marks duplicates the latter on 8x10 Ektacolor, then makes separation positives on Kodak Pan Matrix film which he presents to the printer for plate making. Under conventional procedures, both highlight masking (for highlight tone separation) and color correction masking (to compensate for the shortcomings of the transparency dyes) are required in the preparation of separation negatives and separation posi-

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tives from the original color copy. Ektacolor, with its integral masking system, does the correction automatically.

Tests conducted by me and by technicians in the field show that beautiful Carbro prints, as well as Dye Transfers, may be made from Ektacolor negatives that have been printed on Kodak Pan Matrix film. The three Matrix-film separation positives take the place of the three bromide prints normally used in the Carbro process. You merely squeegee the three sensitized Carbro pigment papers to the emulsion side of the respective matrix film positives, and then follow the usual Carbro procedure. In view of the double transfer involved in the Carbro process, we have to print the Ektacolor negative emulsion side up, while in Dye Transfer printing with its single transfer, the emulsion side is down. (In both cases, we print through the back of the matrix film sheet.) After use, the three matrices may be redeveloped, washed and re-used for the preparation of additional Carbros. Those who are unfamiliar with the trichrome Carbro process will find a complete procedure in my book *Natural Color Processes*.

The details of the unique colored coupler masking system of Ektacolor are fully explained in Communication No. 1299 from the Kodak Research Laboratories, *Color Correction with Colored Dye Couplers*, by W. T. Hanson, Jr., published in the March 1950 issue of the *Journal of the Optical Society of America*. They are abstracted in the Kodak Photographic Notebook Supplement E-47, *Kodak Ektacolor Film*. Suffice to mention here that due to the inability of the magenta and cyan dyes used in color photography to transmit freely their respective component colors (red and blue in the case of magenta; blue and green in the case of cyan) and to absorb completely their color complements (green being complementary to magenta; and red, to cyan), imperfect colors result from attempts to duplicate color transparencies and prints by straightforward photographic methods. Until the advent of Ektacolor, positive and in some cases negative "masks" or same-size reproductions of low density were bound with the various separation negatives or transparencies in the course of printing to correct these color deficiencies in the original color copy—an exacting and time-consuming procedure. Ektacolor incorporates color correcting elements in two of its three image-recording layers (the green-sensitive and red-sensitive layers) to do the job. The system is such that more or less of the colored dyes representing the masking elements are developed in the course of processing to produce an almost perfect balance in the resulting separation positives on Pan Matrix film, or on the single Ektacolor Print Film transparency.

At this time, Ektacolor has begun to catch on among many portrait studios that have been searching for a fool-proof color print system and also among many of the more progressive commercial illustration studios; particularly, those doing a large volume of catalog work where prints must be stripped into layouts or working "dummies." The fact that the mammoth Pagano Studios, a trend-setter in the illustration field, is using Ektacolor with increasing regularity is significant indeed.

The illustrations accompanying this article were prepared in the Pagano Studios and are a re-enactment of a production job recently completed for one of the Pagano clients, *Modern Romances*, a Dell publication. The original subject reproduced in color was photographed by Henry Bluestone, nationally recognized authority, who is chief of Pagano's photography department. The background photographs showing Bluestone at work and the processing and printing of the Ektacolor negative were all prepared under his supervision.—▶

Filming Christmas

(*Continued from page* 95)

poke and shake their presents, and giggle silently behind their hands at their clandestine meeting with their new toys. Suddenly, the kids look up as they hear a noise from their parents' bedroom.

Scene 9. View of bed; Father asleep—only top of head, with mussed hair, or no hair (as the case may be) showing from under the covers. Mother raises up and remarks about hearing a mouse or something to the effect, "What was that noise!" (Unless you use titles, she will probably remark about the heat from those damned bright lights; without a lipreader in your audience, it won't matter.)

Scene 10. Same as Scene 8. Kids, startled by sounds of awakening parents, hurriedly replace toys as best they can, and run out of the picture.

Scene 11. The kids' bedroom. They jump into bed, pull the covers up, and feign sleep. Fade out.

Scene 12. Fade in to view of Christmas tree. Sunlight streams through parted curtains, casting lovely sun streamers through the tree. The children, now officially escorted by the parents, enter, and all begin the pleasant job of playing Santa Claus to each other.

Scenes 13, 14, 15, *and others as required.* Medium shots and close-ups of each member of the family examining and enthusing about the new presents. Don't forget the pets; give the dog or cat a chance to play with new rubber bones, new pillows, or catnip mice.

Scene 16. Same as Scene 1 above. Tree is stripped of packages, children carry their loot away, Mother picks up last of paper and ribbon; all actors gradually exit. Camera dollies up to the tree ornament (used in opening scene), pauses for a few seconds, then fades out.

This script is simple to follow, and, as you can imagine, can be readily modified to suit your needs.

There are several tricks that you can use that will give a more finished result. Let's run through the script, and point out some places where tricks can be employed.

First, scenes 1, 3, 8, 10, and 16 are all about the same except for the action. Similarly, scenes 2 and 7 are much alike.

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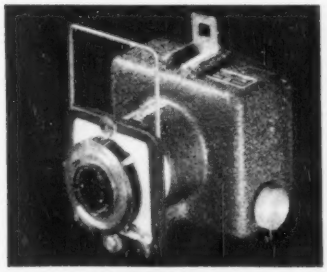

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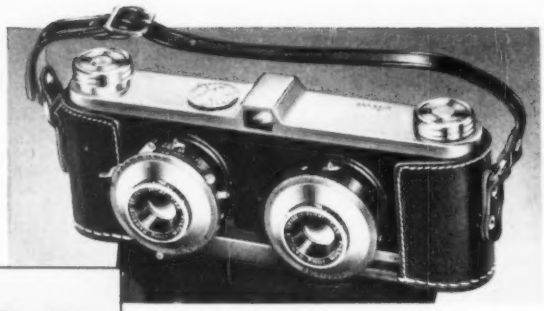

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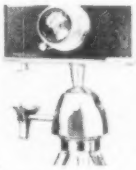

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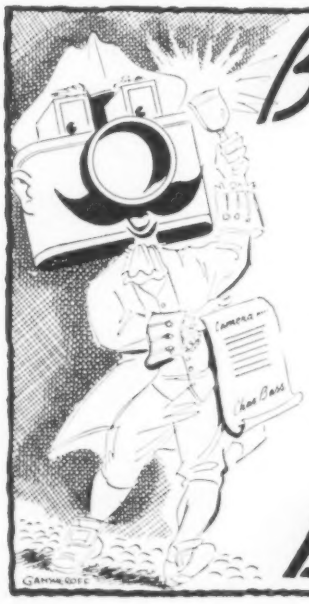

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These similar scenes should be shot consecutively with only minor changes in camera position for variety. Then when the film is returned from the processor, the scenes may be spliced into their proper places.

Second, fade-ins are called for in scenes 1, 5, and 12, and fade-outs are called for in scenes 4, 11, and 16. Although elaborate equipment usually is prescribed for fade-ins and fade-outs, these important effects can be produced quite simply. Fade-ins are most easily made if the correct exposure is attained with the largest lens opening. Adjust the lights so that the correct exposure is obtained when the lens is wide open. Proceed as follows: stop the lens all the way closed, turn on lights, start camera, and slowly open the lens wide open, when correct exposure will result. Result: fade-in. Fade-outs are accomplished as follows: set the diaphragm to give correct exposure, turn on lights, start camera, slowly close diaphragm to its smallest opening, stop camera; result: fade-out.

The third trick is the dolly. A dolly can be as simple as a coaster wagon, mounting the photographer and his tripod and camera, with a reliable person to push or pull the wagon as required. More elaborate dollies are available, but are not essential.

A fourth trick is this business of changing focus with dollying. With focusing mounts, the mount can be turned so that the image remains in fairly sharp focus during the dollying; depth of focus will take care of discrepancies. If yours is a fixed-focus lens, you will probably have to use a portrait lens for the close-up. Proceed as follows: With the portrait lens in place, start to dolly back, proceeding to a point about a foot beyond the focus distance of the lens. Stop. Take the lens off, move a foot or so closer, and begin to dolly back. In editing you can match the image size with and without the portrait lens so that an even transition occurs.

Another trick: in scene 12, the sun, streaming through a window, is called for. If you use real sunlight and color film, place a piece of yellow or orange cellophane or gelatin over the window pane so that the blue sunlight will be balanced for the tungsten color film. Such gelatin filters or sheets of cellophane will only partially correct the color, but they'll do; real correction filters are available, but at a price. Or, you can fake this by substituting a floodbulb in a reflector for Old Sol. For sun streamers, fill the room with smoke. Cigarette smoke or incense smoke work well.

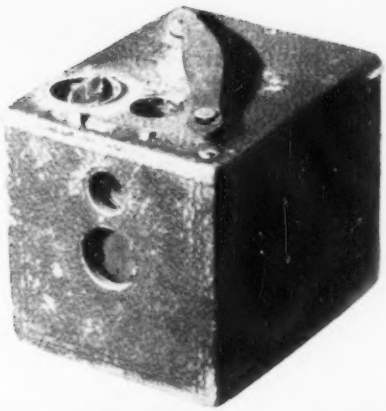
One more or less last word, this time about the time of making the picture. If you want candid expressions (frequently not as interesting as posed pictures) take your pictures before and on Christmas. But if you want to enjoy Christmas and have your movies, too, rewrap some of the presents and make the movie after the furore of Christmas has died down a little.

But, by all means, make a Christmas movie of some sort. Make it an annual affair, and watch your family grow through the years.—

IT'S A BULL'S EYE

By RUTH LEMBKE

More than 50 years of neighborhood life have been recorded with a camera now almost extinct



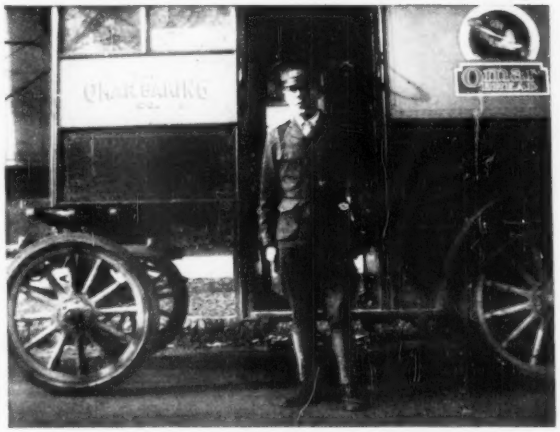
IN 1899, Dr. Frank B. Golley gave his 15-year-old step-daughter a Kodak Bull's Eye camera as a Christmas gift. Since that time, the camera has made more than 2,600 pictures, most of them of family and friends of the original owner, Mrs. Olive Craine, my mother.

It had long been a neighborhood tradition that anyone could have his picture taken at our home. Visiting relatives, delivery men, postmen, friends, new neighbors—almost anyone who came within range of the camera was photographed. My mother kept a complete file of the $3\frac{1}{2}$x$3\frac{1}{2}$ negatives produced by the Bull's Eye, and she would make prints for anyone.

During the war, my mother was able to keep a photographic record of all the neighborhood men and women who were in service. When anyone was home on furlough he came to her house to have his picture taken. Prints of those pictures found their way to six of the seven continents. One set went down with a cousin at Pearl Harbor.

After my mother died last year, I acquired the camera, and now use it to photograph airplanes. I show the pictures to the pupils in my sixth grade class, and also to my sister fliers in "99," the international organization of licensed women pilots.

This Bull's Eye, one of a type that is now almost extinct, has had a major role in a remarkable project of recording the everyday life of a neighborhood. It has operated smoothly for more than 50 years without ever being repaired, and it's still capable of hitting the target every time.—▶



One of many tradespeople and delivery men photographed with the Bull's Eye, this bakery driver posed for it in the early 1920's.

Two women have owned the Bull's Eye. Mrs. Olive Craine, left, received it as a Christmas gift in 1899. After her death, her daughter, the author, acquired the camera, and now uses it.

The donor of the camera, Dr. Frank B. Golley, was photographed with son, Frank, Jr., in an automobile in the early 1900's.

Airplanes are now most often focused on by the Bull's Eye. This picture was taken by Mrs. Lembke, whose hobby is flying.

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"She's a little beauty," they say enviously.

"Hard to get, too," my husband boasts shamelessly.

She is capricious. I can always tell when she has been in a pleasant mood. Then the man in our lives is genial and talkative. When she chooses to be capricious, he sinks into gloomy despair. It is painful to live with a man in love . . . with someone else.

When we go motoring it is her comfort, not mine, that must be consulted. Is she snug? Is she comfortably protected against possible jolts?

Me—I could ride on a fender and no one would care. Or I could stay home. But I won't. I hang on grimly. I'd rather wait on her, hear her praised, watch her do her deadly work, than give her a clear field.

She grows more and more costly. I wear mended gloves and re-soled shoes

so she can be given extra fine accessories. She is exacting and exasperating, completely unmindful of the health or comfort of others. My husband stays up until all hours dancing attendance on her. She never makes any explanations. She is as uncommunicative as a sulky clam.

To give the devil her due, however, she is a fascinating, if exhausting, companion. Her views are never the same two days

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in succession. She is more observing than anyone we have ever known.

Her appetite for novelty is voracious. I have stood by helplessly watching my husband scale a steep cliff with her in his arms or hang precariously out of a high window holding her so she could look down on a scene below.

She has no regard for the feelings of anyone she meets. She can be glossily polite or brutally frank and you can't tell ahead of time which tack she'll take. Our man says it all depends on the way she is handled, but that's the masculine ego talking. She has a will of her own.

I am making one last desperate effort to win back my man. I am going to make friends with my rival. I intend to learn every trick of that *camera* if I have to take her apart.—*Mildred C. Tilley, Washington, D. C.*

Prize-Winning Snapshots

(*Continued from page* 81)

was quite refreshing to see such a fine assortment of 'legible' pictures . . . All of the prints entered in the finals by the co-operating newspaper editors were worthy of entry. Every picture on the judging panels had a reason for having been taken. I think the newspaper editors are to be commended for their careful selection."

Schneider found the pictures to be "of uniformly high quality in regard to composition and the use of light and lighting arrangements," but noted a scarcity of photographs with sufficient additional impact to make them stand out among others of the pre-selected group. The grand prize winner was an exception. "When the entries had been boiled down to the top winners, it stood out clearly among them. It received a quick, enthusiastic response and was our unanimous choice."

Williams has participated in many previous judgings. He says, "Pictures submitted in the finals were of excellent quality and seemed to me to present an improvement in every class. In fact, the quality and interest of the entries submitted during each of the 12 years this contest has been conducted has consistently improved. It has become progressively difficult for the judges to choose the major winners, since there have been so many pictures of extraordinary merit."

Thousands of snapshots were entered in preliminary contests conducted by the 94 participating newspapers. Each paper sent its four outstanding pictures (one in each class) to the national finals in Washington.

The four classes, and the $500 first place winners in each, were: Class A (babies and children)—B. M. Burford of Lindsay, Okla.; Class B (young people and adults)—Joseph Wasilauskas of Waterbury, Conn., also $1,000 grand prize winner; Class C (scenics and still life)—Richard Schotzke of San Jose, Calif.; Class D (animal life)—Lt. Ben W. Bradley, San Antonio, Texas. In all there were 167 prizes for a total of $10,000 in awards.—

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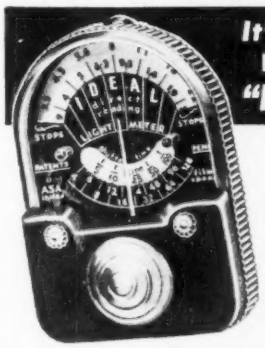

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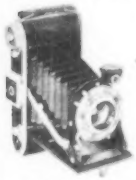

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CAMERA CLUBS

By WHIT HILLYER

How Cleveland Club Runs Its Small Print Contests

Held on a fortnightly basis, the "junior-size" print contests of *Cleveland Photographic Society* have generated considerable interest among the members. An entry fee of 25 cents is collected for each four prints (or fewer) entered. The proceeds then are divided as prize money among the top four winners. Largest dimension of a print entered may not exceed 10 inches, and mounts must be 10x14 inches in size.

Swedish Print Portfolio Available for Exchange

Five members of the *Association of Photographers of Gothenburg* (Sweden) have made up a 20-print portfolio for exchange with individual camera clubs in America. They are especially eager to obtain American criticism of their work. For additional details write to Gosta Stenberg, Foreningsgatan 11, Gothenburg, Sweden.

Chinese Print Show Hung in New York City

Sponsored by the *China Photographic Society of New York*, the second annual Chinese Photographic Exhibition attracted work from Chinese cameramen throughout the world (Iron Curtain territory excepted). A total of 140 prints was hung in the New York club's studios at 173 Canal street. Trophies, medals, and photographic merchandise were included in the awards made by a jury of New York photographic notables. Those of Chinese birth or extraction who wish to participate in next year's event can obtain details by writing to the address given above.

New Club Council Formed

A newly-organized association in Eastern New York through which the Lederle, Nyack, Pearl River, and Suffern camera clubs co-operate in sponsoring activities of mutual interest, the *Rockland County Camera Clubs Council* is well along with its first year's program. Correspondence with the group should be addressed to J. G. Sandza, 145 Springsteen avenue, Pearl River, N. Y.

Now Hear This!!

Professional solidarity (O.K., investigate me) moves me to write a few words in behalf of all the people who are responsible for putting out their club papers and bulletins. It all started when I read a piece by A. F. Glos in a recent issue of the bulletin he's putting out for *Seven Hills Photographers* (Cincinnati). Wrote Glos: "It shouldn't happen to a dog—but it did. Here we are back again writing this bulletin." In acquainting his readers with what he and his staff must do to get out their six-page mimeographed paper each month, Glos asserts that the articles first must be drafted, then stencils must be typed (6 hours for that alone). Next come mimeographing, collating, stapling, folding, stuffing in envelopes, addressing, and mailing. The whole process requires 20 hours per issue. Glos asks for co-operation, and he deserves it richly.

This case must be fairly typical, which is why I'm appealing to every club member everywhere to pitch in and help his publications committee in some way. There are numerous means of doing this, including submitting ideas, articles, write-ups of club activities, and facts and figures on club competitions. If you're no reporter, why not give the boys a hand with one of the mechanical processes involved? It's your club and your bulletin, and there's no reason why you should be in the darkroom or watching television while a harried few of the brethren are beating their brains out preparing the next issue. Get off the hip, now, and lend a hand to the gent who's doing a lot for your organization—the editor of your bulletin. (Club papers please copy!)

Sociology in Pictures

Occasional reports on the project being worked on by *Chicago Area Camera Clubs Association* in conjunction with the Chicago Historical Society indicate that there's much of interest to be photographed by those whose aim is to record their town's progress in pictures. The director of the Chicago Historical Society suggested recently the desirability of putting on film for future generations a pictorial record of how the present generation lives.

Among the subjects he mentions are many which can be exploited by any camera club in any locality. A partial list follows: Interiors and exteriors of typical homes—upper, middle, and lower class; typical offices, factories, and costumes. Such subjects seem commonplace now, but they may not be so in another 50 or 100 years, and your camera is valuable as a means of recording them for whichever civic group is keeping the archives in your vicinity.

We Hear . . .

THAT *Connecticut Valley Camera Club* decided to do something scientific about analyzing its members' processing difficulties. During one meeting they all photographed a still-life setup, using the same lighting, camera position, and exposure in every case. The only differences in the prints made from the resulting negatives thus were almost entirely attributable to variations in processing technique.

Editor Doris Flournoy of Chicago's *Fort Dearborn Camera Club* sent each member a return postcard requesting news of what he or she did during vacation time. Eight of those who sent postcards back to her failed to sign their names. But the cards were coded, so Doris had no trouble identifying the senders. Cloak and dagger stuff.

As if he hadn't enough to do, what with his high school classes in photography, Harry Goldstein, instructor at Tucson (Ariz.) High School has launched an 18-week evening course in the fundamentals of commercial photography. Considerable workshop activity is included, with the idea of interesting some of the students in entering photography in some professional capacity. A continuation course is planned for those who wish more advanced work.

Thanks to Editor Audrey Gingrich of the *Photographic Guild of Detroit* for sending along her latest edition of the "Floodlight Directory." Decidedly professional in appearance, it's a record of the club's progress for the year.

To guide members to a picnic site during a club outing, *Delaware Camera Club* used a sign done in the club colors: panchromatic green and sepia.

Waco (Tex.) *Photographic Society* is preparing to celebrate the tenth year of its existence. Congratulations from us Yankees, Waco!

Having struggled along for some time with the hektograph method of reproducing its bulletin, "The Reflector," *New Westminster* (British Columbia) *Camera Club* faced facts and bought a mimeograph machine. This is to let them know that for clarity and clean mechanical work their first effort is second to none.

Jamaica (N.Y.) *Camera Club* has a suggestion for those clubs whose members prefer to stay together during a motor outing: strips of colored ribbon are tied to the radio aerial of each car in the motorcade, for easy identification. Sounds like fun, too.

Always keep a loaded camera handy. Friend of mine always does, and when a careless youth tangled fenders with him at an intersection recently my pal got complete on-the-spot pictorial coverage of the mishap, designed to show pretty clearly just whose car had nudged whose, who was on the wrong side of the street, and all that. Made an airtight case for the expected litigation. Smart boy.

But not quite smart enough to keep an eye on the camera while he ducked into a hamburger place 15 minutes later, on his way to the bump shop. Result: no camera, no pictures, no evidence, no witnesses, no help on the repair bill!

PRINT EVALUATION SERVICE

Camera fans are invited to submit prints for criticism to the Picture Evaluation Service, Germain School of Photography, 225 Broadway, New York, N. Y. Twelve criteria have been established by the faculty of the school for judging the work of the general public, with no charge. The only requirement is that pictures be sent with sufficient wrapping and first class postage to cover the return of the prints. Camera clubs are invited to send or bring in groups of prints. The pictures will be judged individually, and returned on a group basis, provided sufficient postage is enclosed.—

Tools and Techniques

(*Continued from page* 24)

4. Ektacolor sheet-film negatives and Kodacolor roll-film negatives are essentially the same these days except for the rigidity and thickness of their respective transparent supports. Kodacolor roll film can be processed in Ektacolor solutions, and, with slight juggling, the resulting negatives could produce excellent Dye Transfer prints from Kodak Pan Matrix separation positives. Since the cost of Kodacolor processing is included in the price of the film, consumer or independent laboratory processing is inadvisable except when speed is all-important.

5. Ektacolor sheet-film negatives can be blown up on Ektacolor Print Film transparency material as many as three or four diameters without showing objectionable granularity or disintegration of critically sharp detail. The relatively grainy appearance of Dye Transfer prints made from Pan Matrix positive separations that have been prepared from Ektacolor negatives is due to the inherent graininess of the Matrix film rather than the characteristics of Ektacolor sheet film.

6. Reciprocity failure studies of Kodak Ektachrome film indicate that when exposures are substantially longer or shorter than "normal" not only is the effective film speed reduced and the color balance upset but the image contrast is altered too. With prolonged exposure under low-level illumination, contrast is increased; as exposure time is shortened, for brighter illumination, the contrast flattens out.

7. The reciprocity balance of various types of Ansco Color film is adjusted so that the following exposures are "normal": Ansco Tungsten sheet film—$\frac{1}{2}$ sec., Ansco Tungsten 35-mm and roll film and all daylight emulsions—1/25 sec., Ansco 16-mm cine films—1/30 sec. . . . The reciprocity color shift of color film (changes in color balance due to extremely long or short exposure) varies from one emulsion to another regardless of brand or manufacturer. In one case, longer exposures will cause the colors to shift toward the cyan and shorter, toward the yellow; in another, long exposures might shift the color toward the magenta and shorter ones toward the green.

Here are a few highlights from the technical papers presented:

Rapid Printon and Ansco Color Film Processing. (John G. Hainsworth)—The biggest problem in working out this technique was that of a prehardener permitting processing at elevated temperatures. Glyoxal is the principal ingredient under the present rapid system. Examples of identically exposed Ansco Color Film and Printon processed by normal (about $1\frac{1}{2}$ hours) and rapid (20 and 15 minutes) systems were shown. Differences were almost insignificant.

Ansco Color Film Resolution. (Karl H. Schadlich)—The density and color differentials of the subject photographed play a major role in determining the ability of color film to record fine detail. As in black-and-white photography, the inherent structure of the film emulsions also

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plays a part. Halation is still another important factor with color film because of the necessary transparency of the three superimposed emulsion layers.

Stop-Bath Replenishment. After reporting the results of his studies of the subject with J. I. Crabtree at the Kodak Research Laboratories, R. W. Henn suggested that in photofinishing operations, stop bath be replenished with 4 fluid ounces of glacial acetic acid per each 100 rolls of film processed. In general practice—film should be well drained of developer before immersion in stop bath; a strongly acid, sulfated stop bath should be used; film should be well agitated in the stop bath, and the latter should be replenished with acetic acid when required to maintain acidity.

Light Color and Exposure Readings. G-E Meter Division researcher Allen Stimson traveled 11,000 miles throughout the U.S. measuring spectral distribution of daylight illumination for correlation with meter readings. Although relative proportions of blue, green, and red varied widely, variations in exposure meter readings were practically insignificant for all practical purposes, necessitating no changes in exposure index for different altitudes, latitudes, or hours.

Du Pont Film Research. Late this past September, we were privileged to attend the dedication and formal opening of Du Pont's new Photographic Research Laboratory at Parlin, N. J. This event is far more significant in the general pattern of photography's progress than the modest size of the premises might lead one to believe. To appreciate its importance fully one should read the five articles on Du Pont in the October 1950 issue of *Fortune* magazine, in the light of what was disclosed at Parlin and of what Du Pont president Crawford H. Greenewalt had to say in his dedicating speech before the assembled guests.

The story in brief is this: Du Pont has "parlayed" its research findings in connection with the synthesis of polyvinyl alcohol in the late 1930's to perfect a new polymeric color film in which an acetal derivative of polyvinyl alcohol serves the purpose of the gelatin binder and dye couplers of conventional color emulsions. When the potentialities of the new plastic emulsion are fully realized, batch-to-batch variations in the color balance and emulsion speed of color materials employing it should be a thing of the past. The end-result should be sharper, too, since the color forming elements are incorporated in the binder. The first commercial product utilizing this revolutionary synthetic emulsion is Du Pont color release film, Type 675 (safety base) which is now being put to work in Hollywood. (The nitrate-base predecessor of this material, Type 275, has since been discontinued.) One of the immediate problems of the new laboratory facility at Parlin is the development of a color "taking" material utilizing the polymeric emulsion. If and when the problem of film speed and other practical obstacles have been licked, it is reasonable to assume that all Du Pont sensitized materials will make use of polymeric emulsions because of the stability and consistency afforded. Polymer film base, too, should find its way to the market. This could conceivably solve the problem of film shrinkage, making photographic glass plates completely unnecessary. That Du Pont means business was very plain from Mr. Greenewalt's statement that the company's laboratories "are really our defense against obsolescence" and by his subsequent observation that "60% of our sales in 1949 arose from products which were either unknown or were in their commercial infancy 20 years ago."

Photoelectric Color Analyzer. A semi-automatic machine for analyzing and indicating the color balance of any monopack color negative or positive transparency was described at the recent Lake Placid convention of the SMPTE by Lloyd E. Varden, Technical Director of Pavelle Color Incorporated, New York. When the instrument is standardized for a "type" sample of color negative or positive color transparency material (one that will properly reproduce a neutral gray on a given color print material or duplicate transparency stock), a horizontal straight-line image is produced on its cathode-ray viewing tube. When an unbalanced color negative or transparency is inserted in the sample holder, the amplitude of the cathode-ray image varies so that the straight line is broken by a "blip" whose dimensions vary with the degree of imbalance. The location of the "blip" on the horizontal axis depends upon the nature of the imbalance—whether too much blue, green, or red (reading from left to right) is transmitted by the sample being measured. Balance is established (as indicated by the straightening out of the horizontal line on the tube) by swinging filters on one or two of three filter wheels (yellow, magenta, and cyan) into the light path. The particular filters that "correct" the transparency being analyzed can then be used in the path of the printing light to produce a properly balanced print or transparency, as the case may be.

Odds & Ends. Graflex, Inc., promises Speed Graphic owners that the unique Grafmatic sheet film magazine will definitely come out in the 4x5-inch size.

. . . The new Technical and Industrial Division of the Wollensak Optical Company, Rochester, N.Y., now has charge of the manufacture, sale, and servicing of Fastax High Speed Motion Picture Cameras formerly handled by the Western Electric Company. The new department is under the direction of John H. Waddell, who was principally responsible for the development and perfection of the three Fastax cameras now available: an 8-mm camera capable of 8,000 frames per second; a 16-mm, taking 4,000 frames per second, and a 35-mm, taking half-frame pictures at 3,500 frames per second of a 40-degree wide-angle field.

BEGYOURPARDON! December T&T item "Exit Color Temperature" should have said that a given filter corrects relatively high Kelvin source much more than it affects a low temperature source, not *vice versa.*—

For Drama Try Silhouettes

(*Continued from page 51*)

not record halftone detail. As a basic guide, try 1/100 second at *f*/8 on fast pan film when the subject is in motion, and 1/50 at *f*/11 when the subject is still. When using a meter, take your reading on the dark side of the subject, then reduce the exposure four stop openings. This enables you to record the figure on the negative with the minimum usable density. Be sure to shield the meter from direct light when using this method, or your reading will be too high.

Natural lighting sometimes is such that you will not obtain a full silhouette with normal exposure. This may be the effect you're striving for; if not, a simple trick can turn the picture into a full silhouette. Just cut the exposure down by using a faster shutter speed or a smaller lens aperture. Foreground detail will disappear because of underexposure, but the background will retain enough brightness to throw the black foreground into bold relief. I can't give any hard-and-fast rule concerning how much you should cut down exposure. However, a little experimenting will provide you with your own solution to this problem.

Printing is important when producing silhouettes. The most effective method requires the use of a contrasty developer (solution mixed in 1-1 ratio) and contrasty paper. The printing paper can be of any stock, glossy or matte, as long as it has a pure white base. A slightly shorter exposure and longer development than normal gives your print the most punch. In some instances, you may have to burn in areas where unwanted details were recorded by stray light.

Sometimes you can give a new twist to an old print by making a silhouette from a negative with a normal scale of tonal values. I've saved many negatives that otherwise gave a wishy-washy print by making them into silhouettes. In applying the silhouette technique, you seek to block out detail in the central object. For example, the accompanying picture of figures climbing over a fence was made from a full-scale negative. The prime requisite is a negative where the sky or general background is dense enough to allow for long printing without turning muddy or gray. The density of sky area in this picture did not register even though a long exposure was given to overexpose the figures on the fence. Consequently, all detail dropped out leaving a white background contrasting to the dark figures. Of course, dodging may be applied to hold back the sky areas while burning in the foreground.

With so many exciting possibilities open to silhouette photography, there's no reason for you to get bogged down with trite treatment of shopworn subjects. Since this technique doesn't require detail, you can keep your camera busy from early morning until late evening. Explore and experiment—the result will be pictures with drama and excitement, pictures with the terrific impact that only black on white can impart.—

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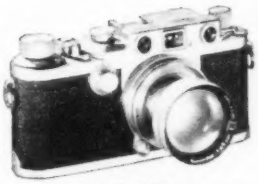

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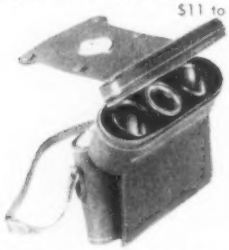

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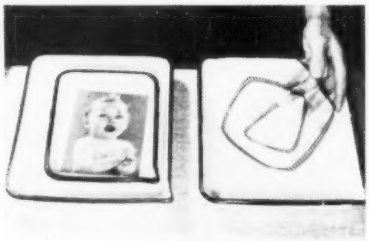
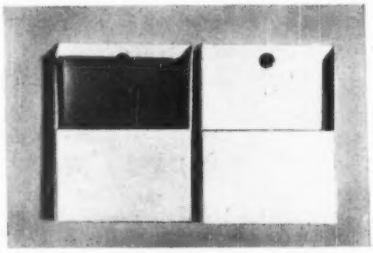
PHOTO TIPS

HEATING BATH FOR SOLUTIONS



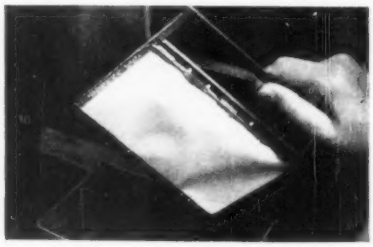
In winter months it is often necessary to raise the temperature of working solutions, and to maintain those higher temperatures. One easy method of raising temperatures is to surround the trays of solutions with warm water. To prevent the water from diluting the developer or fixer, place an open coil of ¾-inch metal stripping in a large tray, place a smaller tray of developer or fixer on the coil, and fill the large tray with warm water.—*Frank T. Sokolik, Chicago, Ill.*

HANDY NEGATIVE HOLDER



For ease in handling a large number of negatives during enlarging, the inner cardboard containers from boxes of sheet film can be used as negative holders. Two of these containers on a wall will solve the problem of what to do with negatives before and after they have been printed. The containers can be easily affixed to the wall with thumbtacks. Place all negatives in one container, and transfer those which have been printed to the other. —*John J. Rea, Urbana, Ill.*

TANK PROCESSING TIP

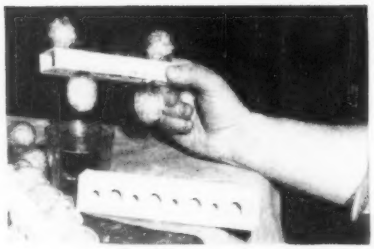


Don't forget the advantages of draining sheet films when processing in hangers. The hangers should be drained from one corner before being advanced to the next solution. Proper draining will prolong the life of the solutions, and may improve your results. It is especially desirable to drain films thoroughly during color processing, and this applies to Printon as well. Printon is shown being processed with a sheet film hanger in the picture at the left.—*Harold Miller, Endicott, N. Y.*

ICE CUBE TRAYS FOR PROCESSING

Photographers who make contact prints from smaller negative sizes, and who do tray-developing of film, will find the metal trays supplied with refrigerating units to be ideal processing aids. The trays are large enough for most contact prints, and even some oversize prints. Smaller film sizes fit nicely in them, and movie film used for titling can be developed quickly with their use. Reducing, and intensifying solutions can also be used.—*M. Moga, Levittown, N. Y.*

AID FOR TINTING FLASHBULBS



Don't discard empty inserts used to pack bayonet-base flashbulbs. They serve as holders if you wish to tint the lamps for color shooting. Insert one flashbulb in each of the end holes of the inserts, dip the bulbs in the prepared coating solution, and then place the holder on its side for a few seconds to allow the bulbs to dry. After the bulbs are dry, remove them from the inserts, reload the inserts, and repeat the operation as often as needed.—*E. Gruenthal, New York, N. Y.*

PSA Confers Photo Honors

The Photographic Society of America at its annual banquet in Baltimore named four honorary fellows, selected eight men for honorary membership, and cited 23 new fellows and 69 associates.

HONORARY FELLOWS: Joseph M. Bing, New York City; John G. Capstaff, Rochester, N. Y.; John S. Rowan, Baltimore, Md.; D. J. Ruzicka, Jackson Heights, N. Y.

HONORARY MEMBERS: Frank E. Carlson, Cleveland Heights, Ohio; Edward C. Crossett, Chicago; Charles W. Heller, John R. Hogan, Philadelphia; Burton D. Holley, Downers Grove, Ill.; John H. Magee, New York City; Walter S. Meyers, Rochester; P. H. Oelman, Cincinnati.

Members of the honors committee which reviewed the records of those honored are Frank Fenner, APSA, Chicago; Shirley Hall, APSA, San Marino, Calif.; Herbert H. Howison, Cleveland; Harry Shigeta, Hon. F., FPSA, Chicago; John W. McFarlane, FPSA, Rochester; C. B. Neblette, FPSA, Rochester; and Vincent B. Hunter, APSA, Omaha.

FELLOWS: P. Douglas Anderson, San Anselmo, Calif; Dick Bird, Regina, Canada; Cecil J. Blay, Reading, England; B. Erle Buckley, Mildred Hatry, Henry M. Lester, Leopold D. Mannes, New York City; Emmett K. Carver, Charles F. Hutchison, Harris B. Tuttle, Howard C. Colton, Rochester; Herman H. Duerr, Binghamton, N. Y.; Ralph E. Gray, San Antonio, Texas; Newell Green, Hartford, Conn.; Leopold Godowsky, Westport, Conn.; Percy W. Harris, London, England; Hubert J. Johnson, D. Ward Pease, Chicago; Edwin H. Land, Cambridge, Mass.; Edward B. Noel, Cleveland Heights, Ohio; Paul K. Pratte, St. Louis, Mo.; Virgil B. Sease, Wilmington, Del.; David J. Stanley, Buffalo, N. Y.

ASSOCIATES: Glenn Adams, F. Eliot Westlake, Cincinnati, Ohio; John Akkerman, Rotterdam, Netherlands; Earl A. Arnold, John M. Centa, John F. Collins, Otto W. Cook, Ralph M. Evans, Leon C. Forgie, Richard W. Henn, Charles A. Kinsley, John A. Leermakers, Roger P. Loveland, John McMaster, Rochester, N. Y.; Frank G. Back, Howard E. Foote, Charles W. Manzer, Carl N. Sanchez, Jr., New York City; Edward L. Bafford, Baltimore, Md.; Max E. Baumberger, Portland, Ore.; George W. Blaha, Frederick W. Fix, Jr., Betty P. Henderson, R. Hamlin Petty, Sr., Lewis T. Reed, Otho B. Turbyfill, Chicago; Alfred Blythe, Edmonton, Canada; Ted Bokor, Pasadena, Calif.; Keast Burke, Sydney, Australia; Richard C. Cartwright, Milton, Mass.; Ira B. Current, Harold C. Harsh, Binghamton, N. Y.; Lionel E. Day, Essex, England.

Also John H. Dessauer, Pittsford, N. Y.; George A. Driscoll, Quebec, Canada; Durward DuPont, Detroit, Mich.; Lee A. Ellis, Waban, Mass.; Charles E. Emery, Annapolis, Md.; H. Joseph Ensenberger, Bloomington, Ill.; Keith Famulener, Owego, N. Y.; Edward Farber, A. C. Klein, Milwaukee, Wisc.; William H. Fritz, Mamaroneck, N. Y.; Hilda F.

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Press

(*Continued from page* 14)

lopes for shipping, and paper for captions. For additional film or other supplies I usually carry them in the vest pocket of my fatigues or inside my shirt. Biggest problem is transportation. We have no assigned vehicles, so it's always a matter of thumbing your way. It's an amazing thing that all my shipments have arrived in Tokyo. All I can do is to get to a strip and literally send the film off into the blue. I give it to one pilot who is going to the next big airfield and he passes it on to base operations, which finds a plane going to Japan who will turn it over to some pilot going to the base nearest Tokyo, who will call the office when it arrives. So the Air Forces have been doing a terrific airlift for us too.

"The sorriest job I have is to turn down the thousands of requests I get from soldiers who want their individual pictures taken.

"Then there are the fellows who will question me along this line: 'If you're not in the service, what are you?' I answer that I'm a civilian. 'Well, did you volunteer?' Yes. 'Well, you're nuts and if you don't have to be out here, what in hell are you doing in Korea? No one could ever pay me enough to do your job.'"

* * *

ALLAN DELAY, staff photographer of *The Portland Oregonian*, has been added to the journalism faculty at Pacific University, Forest Grove, Ore. He will instruct a news photography class.

* * *

"NO BROKEN ribs this time. . . ." That's how President Harry Truman greeted another Harry, AP's Washington staff photographer Griffin upon Griffin's arrival in Florida to cover the Truman vacation. Griffin had fractured several ribs and spent weeks abed after a fall from a plane when he accompanied Truman on his Kansas City trip. The President had taken cognizance of Griffin's misfortune by paying a surprise visit to the cameraman's room in a Washington hospital.

* * *

A FILM pack carried in his hip pocket saved Acme photographer Stanley Tretick from possible serious injuries in Korea. The film pack stopped a spent mortar fragment that hit Tretick during a Red bombardment near Pohang.

* * *

MEMBERS of the Press Photographers Association of New York presented merit awards, consisting of framed citations, at a recent get-together. President Truman, who was unable to attend, was cited for his interest and cooperation in the work of the press photographers. Other awards went to William V. Finn of the *New York Journal-American* for his efforts in behalf of the association during his three years as its president, and to Murray Becker, of the Associated Press for his technical contributions in improving and developing a high speed press camera known as the K-25.

* * *

GEORGE SHIVERS, *Camden* (N. J.) *Courier-Post* staff cameraman, has been elected president of the Press Photographers Association of Philadelphia and Camden.

* * *

THE war front is not the only place where the news cameraman risks his neck. It happens right here in the States and quite often. A recent victim was Charles Knoblock, AP photographer in the Chicago bureau. He was covering a tractor strike election at Peoria, Ill., when he was strongarmed by six men, who stole a film showing strike violence. The picture had been taken by Carl Schmitt, *Peoria Journal* photographer, who had given the plateholder to Knoblock to take to the newspaper office. Knoblock, waylaid by the sextet as he was about to get into his car, was warned not to mention the incident. He promptly telephoned the story to his office.

* * *

THE LATE George Bernard Shaw, the venerable playwright, had his own particular likes and dislikes regarding news photographs—of himself. While he was recuperating from a broken thigh bone suffered in a fall at a Luton, England, hospital, he first gave his consent to let a hospital photographer snap his picture in a hospital gown. Three days later, he nixed the idea. Then when he returned home, he allowed a *London Daily Express* photographer to snap his picture, but would not allow it to be published before censoring it. The *Express* ran the picture and a story: "Here is the first posed picture of George Bernard Shaw since his return from hospital. . . . Two pictures were taken. Shaw was sitting looking out on his garden. He wore a loose-fitting tweed jacket and a pair of pyjama-like trousers. 'Head and shoulders only,' said Censor Shaw. Yesterday the photographer called with the prints and the roll of film. Shaw took a look at the first print and pushed it away—rejected. He liked the second and said it could be published. But he kept the film with the two exposures on it. He was entitled to. He provided it for the photographer."—

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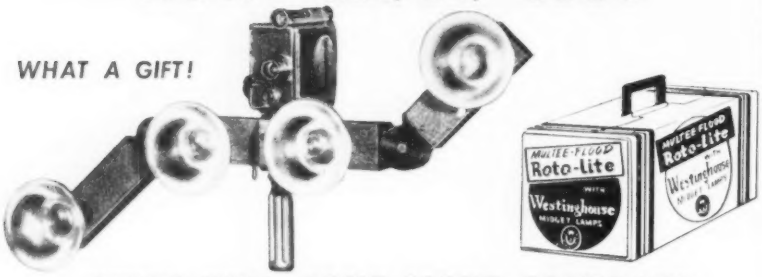

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New BOOKS

PHOTOGRAPHY YEAR-BOOK 1951, edited by Harold Lewis. Published by The Press Centre, Limited, London, and distributed in this country by Rayelle Foreign Trade Service, Philadelphia. Cloth bound 7½x10, profusely illustrated, 264 pages, $5 in the United States.

Within the covers of this annual are a wide array of photographs and articles designed to reflect the progress in photography. The following sections make up the book: Young Britain, Human Activity, Wild Life, Fashion, Color, Scientific Survey, Portraiture, Close-up, Press and Magazine, and International Salon. Found within these sections are articles written by R. H. Bomback, J. Allan Cash, Sir Geoffrey De Havilland, George A. Jones, G. I. P. Levenson, Angus McBean, Walter Nurnberg, D. A. Spencer, and Tom Weedon.

YEAR, Mid-Century Edition: 1900-1950. Published by Year, Incorporated, Los Angeles. Cloth bound, 10¾x14¼, profusely illustrated, 256 pages, $6.95.

This edition is a pictorial record of the past 50 years. It covers man's glories and pitfalls, his greatness and his weaknesses, his achievements and his follies, his labors and his fun. For easy reference, the editors of this volume have divided the past 50 years into six periods. They are: Pre-War Years (1900-13); First World War (1914-19); Gay Twenties (1920-29); Troubled Years (1930-38); World War II (1939-45); and Mid-Century (1946-50). Approximately 100,000 words of text and 2,000 pictures were employed to give the reader a view and understanding of important world happenings, national news events, and personalities of the first half of the Twentieth Century. A fine index appears near the end of the book. Camera fans interested in news photography will find this annual a definite tribute to the part photo journalism has played in documenting modern history.

STAINS ON NEGATIVES AND PRINTS. Published by the Eastman Kodak Company, Rochester, N. Y. Paper bound (punched for insertion in the *Kodak Photographic Notebook*), 5¾x8½, illustrated, 32 pages, $0.25 (available through all Kodak dealers).

Here's a handy technical booklet that will be of interest to people who encounter stains in general photographic processing and want to know how to identify, prevent, and remove them. A number of illustrations have been used to show different types of stains. The book also contains charts which summarize basic facts about the subject.

LETTERING, THE HISTORY AND TECHNIQUE OF LETTERING AS DESIGN by Alexander Nesbitt. Published by Prentice-Hall, Inc., New York City. Cloth bound, 7¾x10¾, illustrated, 300 pages $6.

In this new book Alexander Nesbitt, noted caligrapher and designer, considers lettering as an intrinsic part of graphic design. Part I of the book traces the history of lettering over some 2,500 years.

Part II is a short course in the elements of lettering and design for the newcomer to the graphic arts. It demonstrates, with the assistance of illustrations, how to coordinate eye and hand to produce imaginative and artistic effects with lettering, type, and layout.

EDUCATORS GUIDE TO FREE SLIDEFILMS, Second Annual Edition 1950, compiled and edited by Mary Foley Horkheimer and John W. Diffor. Published by Educators Progress Service, Randolph, Wis. Paper bound, 8½x11, 128 pages, $3.

This is the second annual edition of a guide that performs a cyclopedic service on free slidefilms and slides. The book does the following: (1) gives titles of available slidefilms and slides; (2) describes nature and contents of each; (3) indicates whether each slidefilm is silent or sound; (4) lists number of frames of silent slidefilms, and running time of sound slidefilms, when possible; (5) includes date of release, if such information can be had; (6) provides name and address of distributor of each film. The second edition lists 428 slidefilm titles, 120 of which did not appear in the previous edition. Of these 428 slidefilms, 283 are silent and 145 are sound.

PHOTOGRAPHY HANDBOOK, edited by Robert Brightman. Published by Fawcett Publications, Inc., Greenwich, Conn. Paper bound, 6½x9⅜, profusely illustrated, 144 pages, $0.60.

This is the fourteenth edition of this handbook. In addition to five feature articles, it includes sections on photo techniques, darkroom devices, camera equipment, and darkroom techniques. A portfolio of interesting pictures rounds out the contents of this book.

NEGATIVE AND PRINT RETOUCHING FOR AMATEUR AND PROFESSIONAL by Anne J. Anthony, Director of the Hollywood School of Photography. Published by Greenberg, New York City. Cloth bound, 7½x10¾, profusely illustrated, 140 pages, $5.

This book covers both retouching on the negative and on the print. It dicusses: tools and their uses; pencil technique; dye retouching; etching; corrective retouching; correcting mechanical errors; basic equipment for print retouching; and retouching glossy, semi-matte, and toned prints. "Before" and "after" shots are found among the illustrations to show what the retoucher can accomplish. Other illustrations demonstrate how the retoucher achieves results. The step-by-step explanations found in this book are presented just as the author teaches them in her workshop classes.

FELLOW CITIZENS by Francis L. Golden. Published by Frederick Fell, Inc., Publishers, New York City. Paper bound, 6½x8¾, profusely illustrated, 80 pages, $1.

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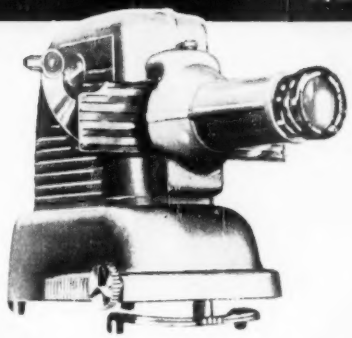

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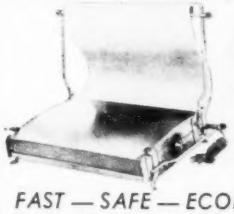

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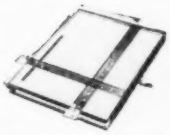

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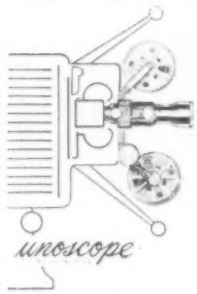

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My Most Exciting Photo

(*Continued from page* 39)

remember me as obliging, if I seemed to have unusual patience with fellow photographers in distress, it was probably because I was living under the most continuous example of human patience approaching Godliness I have ever seen. Cardinal Spellman was hardly able to call his life his own. Every time he made a public appearance in any part of the ship, which was several times a day, he was besieged by admirers asking for his autograph or that he pose for a picture. Yet throughout the entire trip, his only concern was for the happiness and contentment of his Pilgrims. Since he was my assignment, I was invariably on hand and more often than not was called upon to do the honors, snapping both the Pilgrim and the Cardinal, with the Pilgrim's camera.

My orders were to radio pictures back to the *Daily Mirror* office upon our first contact with land: Lisbon, Portugal. Consequently it was necessary to develop each day's pictures that same night in order to see what I had, and know in advance which were worthy of the air waves. The last night at sea before Lisbon, Wolter, reporter Joe Johnston and I worked all night, developing the last day's pictures, contacting and then enlarging and captioning those to be transmitted. As the boat docked at Lisbon, we had just enough time to shave, put on clean clothes and embark on the trip to the shrine of Our Lady of Fatima, some 90 miles away. (The radio pictures had been turned over to an International News Photo representative for delivery to the radio office.)

On our return to the ship, after our visit to Our Lady of Fatima, I had one film pack from which to select the best picture for radio. The INP representative had not yet returned to Lisbon, so I could not get into his lab to develop. I found out later he had had motor trouble. A fast taxi trip to the AP representative's headquarters and to the local Eastman Kodak offices found them both closed. There was no recourse but to return to the ship and try to prevail on the ship's photographer to let me use his lab then and there. Waiting until he was finished that evening would not do—the ship was to sail in forty minutes.

Even though I had been tipping the seagoing photographer generously, he turned a deaf ear to my pleas that this was an emergency. In desperation, I found the ship's purser and told him my problem. Thanks to the policy of co-operation established by Peter Spalding, Home Lines vice-president, it was no job getting the assistant purser to order the ship's photographer to let me develop the film pack. Just as the films reached the hypo stage, the INP representative arrived. As he carried the wet films off the ship, in an empty half-gallon tomato can filled with cold, clear water, the gang plank was raised and we were on our way to the next stop, Malta. I had told him which photos to radio to my office back home.

On the Mediterranean, the Cardinal

cooperated by arranging to say Mass on the open after-deck while passing the Rock of Gibraltar. This was the Sunday morning Mass after we left Lisbon. It produced excellent color stills and motion pictures, as did the triumphant entry and reception at Malta, at Naples, and finally Rome.

Here in Rome we were on the threshold of the most important single picture of the entire trip: His Eminence Francis Cardinal Spellman, the leading Catholic figure in the United States, and his Holiness, Pope Pius XII, the Spiritual Leader of world Catholicism, during their private audience. The Cardinal and Pope together!

In spite of Cardinal Spellman's intervention, I had been told by Count Enrico Pietro Galeazzi who, among other things, is the Vatican's Chief of Protocol, that it would be impossible to make this picture.

Having lived for 12 days in hopeful anticipation, the refusal of this picture had been a blow. Yet I did not give up hope. I knew that if there was to be any change of heart, it was imperative that I be on hand at every occasion when the Cardinal and the Pope might meet. For that reason I had asked Cardinal Spellman if I might accompany him when he went to the Vatican for his private audience with the Holy Father. I told him I wanted to make a picture of him passing through the Sala Clementina, with the colorful Swiss guard, at the entrance to the Pope's quarters. The Cardinal, always cooperative, had readily consented.

A jamming of the brakes as we were cut off and then a sudden spurt around the offending car snapped me back to the task ahead.

Would I get by the Vatican entrance barrier to get the most important picture of this 10,000-mile trip?

If so, would it be a real sitting, with the kind of lighting that would be suggestive of two such religious personalities?

Would I be given a chance to make a color shot . . . or would I wind up getting only a picture of the Cardinal passing the Swiss guard—going into rooms that were to remain unseen by my camera?

The trip through the streets of Rome was breath-taking. In my many experiences, there had been dozens of occasions when I had to follow cars through traffic, at high speed—but never before in a foreign city—and the Cardinal's chauffeur did not lose any time en route.

Approaching the Vatican entrance, I wondered if the guards would stop our car. The Cardinal's red garments could be seen from a distance; besides, he was expected, so the barrier was opened and the guards presented arms as the Cardinal's car sped through. Our car, not fifty feet behind, pushed on. The guards who had already started to lower their arms, snapped back to "present" position. I was conscious of their surprised and baffled expression as we sped by.

Around the back of St. Peter's sped the two cars. Once past the main barrier, all the other sentries were just so many saluting uniforms.

At last we arrived in the Cortila di San

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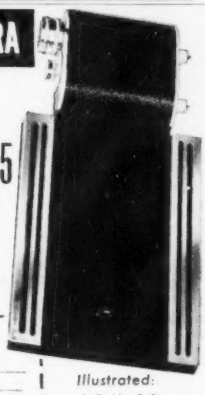

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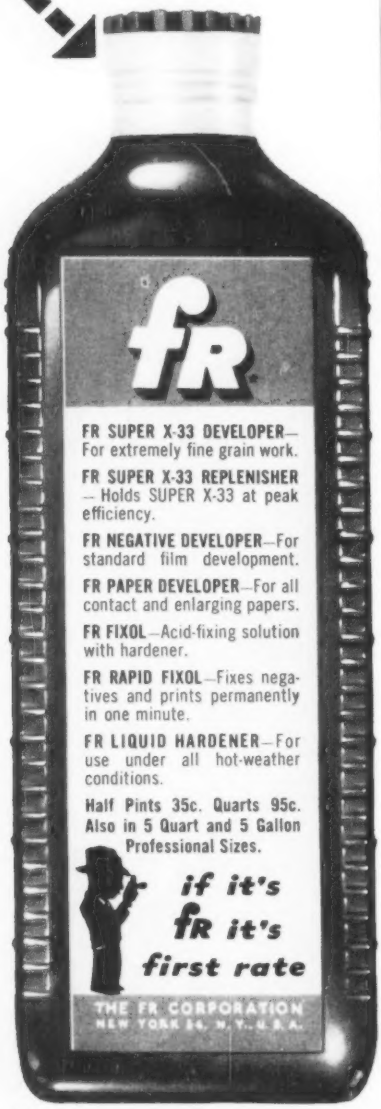

Damaso. Tumbling out of our car as fast as we could, Wolter and I stepped into the Vatican Palace and onto the private elevator with Cardinal Spellman. No questioning our presence here—it was obvious we were with His Eminence.

Off the elevator, we approached the Sala Clementina where the Swiss guard was already lining up for the VIP salute. This was the picture I had specifically requested, my "excuse" for being present.

"Want to make it now?" asked the Cardinal. "You bet," I returned, rushing ahead and simultaneously setting my distance scale for fifteen feet.

The guards, in colorful dress uniforms, snapped to present arms, Cardinal Spellman walked into my focus and off went the bulbs. Yes, I said *bulbs*. You see, Wolter had taken his position with a Strobo Research Teleflash unit, which synchronized with the flash on my camera, and gave me a high backlight. I was shooting color, and this gave balanced illumination over the entire picture area. Otherwise the back half of my picture would have gone black.

Through the next two anterooms went the Cardinal and his secretary, Monsignor Francis J. Murphy. Finally, in the third room one of the Noble guards stopped us and asked that we return to the first room, the one inside the Sala Clementina.

Shortly afterward, a priest who spoke perfect English came out and told me he was sorry but that *if* any pictures were made, they would be taken by the official Vatican photographer. Having confidence that Cardinal Spellman was on my side, I pretended to accept the ultimatum, but explained that since I was covering all of the Cardinal's activities, I would remain and leave with His Eminence when the audience had terminated.

As Wolter and I waited, busy with our own thoughts, my English-speaking priest once again put in his appearance. It seemed our confidence was justified. Wolter still says it was a "feeling" which prompted him to put on a dark suit and tie with white shirt that morning. The Cardinal had spoken the magic words. And why not? He was aware of the hard work, long sleepless nights and much effort we had put into the assignment, up to this point. He knew that, if any photographer ever deserved a break, we did.

The priest explained that there had been a change and, if the Holy Father consented to pose, we would be allowed to make the picture. Would we please step inside, so as to be close by if we were called?

Would we please? Does one have to ask a drowning man to *please* reach for a life preserver?

We were ushered through several more rooms, to a red damask-covered corridor, which I sensed was immediately outside the Pope's quarters. Two Noble guards remained with us, occasionally reminding us to keep our voices down to a whisper. They spoke in hushed tones themselves. At this point some doubts started to cloud my thoughts. Would His Eminence finally succeed in getting the Pope to pose? All I had heard since our arrival in Rome was that the Holy Father had not been in the best of health. And he did have

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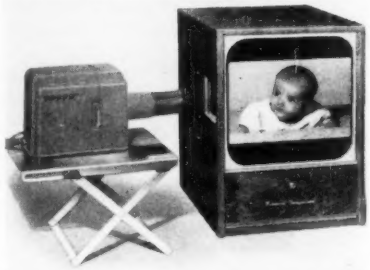

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a man-killing schedule, day-in and day-out.

But this was no time for fears. Rather it was important that I thoroughly rehearse Wolter for the job ahead, if it did materialize. Using the official Vatican photographer and his helper as stand-ins, I showed John how far I hoped to be from the subjects and exactly where and how high he was to hold his "slave" flash unit.

I planned to shoot a color shot first. I checked and rechecked my camera settings. Shutter speed, 1/25th. Diaphragm?—this would depend on how close to the subjects my camera, and consequently my light, was to be. Was the back curtain of my Speed Graphic on "open"? Did I have the right holders loaded with indoor type "B" color film with me? Did I have the correct "CC" (color correction) filter over the lens? Mentally I checked all the possible sources of trouble to the finished picture I was in a position to anticipate. I knew the Pope wore very thick-lensed glasses. I'd have to be careful to avoid reflections of my flashbulb. John would have to be careful of his Teleflash unit too.

Finally, after what seemed like an eternity, a small buzzer sounded and the guards ushered us through one more room and directly into the Holy Father's presence. Genuflecting as we went in, we sized up the physical situation at a glance; Wolter took up his position to the right of the two spiritual leaders—my left.

In less time than it takes to tell, I focused with my rangefinder, set diaphragm according to the distance scale—my main light was on my camera—checked Wolter's light with my left eye, and with the right I centered the picture in my viewfinder. Except for my request that the two men stand a bit closer to each other, not a word was spoken.

This was all done in nothing flat. I had to shoot the first picture if I was to insure getting the benefit of Wolter's slave flash. Otherwise the official photographer's flash would set off the light, enhancing his picture with off-the-camera lighting.

My first exposure made, I dropped to the floor to insert dark slide, change holders, pull dark slide, change bulbs, and reset shutter. As I came up from the floor, Wolter already had changed his bulb and was holding it in position. Flash! It went off as I was looking at it. The other photographer had gotten the benefit of it.

This was no time to fret. I opened the diaphragm accordingly and shot my second color exposure. As my flash went off, I noticed the Cardinal blink. This shot was surely a "sleeper."

Once again dropping to the floor, I went through the entire routine—this time changing the color holder for a black-and-white film pack. I also had to change shutter speed and diaphragm setting. Rising, I shot my third exposure—just as the guard indicated we were through and the sitting was over.

We had been in the room exactly forty-five seconds. The last fifteen had been used for the black-and-white. Thirty seconds for the two color exposures!

Leaving the Vatican, rushing to develop the black-and-white for radio and to rush the color films back to the States by plane,

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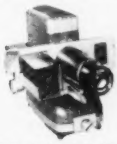

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I could not help but wonder if this kind of speed-demon photography was necessary—or even advisable. I am supremely confident that it would have insured a much better photograph and therefore better public relations, if I had been allowed to set up lights in advance—if I could have arranged the best possible lighting setup, using stand-ins, and then waited until the Pope and Cardinal had come into the room to pose. It would have taken no more of their time. And I say this as one who tries to be both a good Catholic and a good photographer.

At any rate I had my pictures—so I hoped. The black-and-white shot was a sure-in. The color shot? Was the exposure on-the-nose?

I radioed the black-and-white—incidentally, a truly perfect picture. There was no use worrying about the color shot. There was nothing I could do about it now, or ever.

On the return trip, after more of the same at Florence, Milan, Genoa, Nice, Cannes, Barcelona and Tangiers, I received the following radio message from editor McCaleb:

ADVISE RETURN CABLE RUSH WHETHER COLORPIX POPE AND CARDINAL IS EXCLUSIVE. AM PLACING SHIPBOARD CALL TUESDAY. PLEASE HAVE JOHNSTON STANDBY WITH YOU. REGARDS McCALEB.

It *was* exclusive. And the first color shot was perfect. He told me so on the radiophone the next day.

On our arrival in New York we were met down the bay by Ken McCaleb who was lavish in his praise of the work of all of us. In his office, Jack Lait interrupted his busy schedule to come to McCaleb's office and tell us personally how pleased he was with the entire project.

The job was done. We got ready for the next one.—

It's Done With Mirrors

(*Continued from page* 79)

as the eye could see. This illusion can provide you with novel pictures. Place your mirrors parallel, or nearly parallel, and about two feet apart. Aim your camera down over the top of one of the mirrors, and focus on the series of images in the second. Usually there won't be room to include the subject directly. If the mirrors are not quite parallel, the result will be a series of images decreasing in size and curving out of the picture.

Look at the accompanying illustrations and notice how the upper images, representing reflections of reflections, are not as clear as the lower ones. A smaller lens opening won't correct this fuzziness—it is caused by the slight irregularities present even in fine plate glass mirrors, which reflect from their back surfaces. You could obtain sharper results only by using "first surface" mirrors—high quality glass reflecting from the front surface. But such mirrors, used for reflex cameras and reflecting telescopes, are expensive and hard to obtain. Fortunately, the results obtainable with plate glass mirrors are satisfactory.

The suggestions and illustrations in this article are intended as a rough guide only. After studying the diagram on reflection you should have a clear working knowledge of what different mirror angles will produce. From then on let your imagination run wild. Optical science, though helpful, is no substitute for an appreciation of the quality of magic, illusion, and fantasy associated with mirrors. By experimenting with a wide variety of subjects, mirror angles, and lighting you will be able to create startling pictures and unusual patterns. You'll find it's easy—and fun—to make pictures with mirrors.—

Quintuplets? No, just one girl standing in front of two full-length mirrors. But careful lighting and choice of camera angle create a surprisingly realistic illusion.

Let's Talk Photography

(*Continued from page* 83)

shadows in spite of the fact that a great many pictures were made out of doors. As early as that time—just a few years after Frederick Scott Archer gave his collodion wet plate process to the world—Carroll already knew the pitfalls of excessive contrast and so kept his subjects out of direct sunlight.

As early as that, too, he realized the importance of simple backgrounds and in many of his child portraits we find the use of a background cloth, often a blanket such as Ottawa's Yousuf Karsh uses today when the backgrounds he encounters are undesirable. At the exhibition there was one amusing print which, uncropped, revealed the photographer's friends holding a blanket behind a child having her portrait made by Carroll. One of the accompanying illustrations, the portrait of Aileen Wilson-Todd, is an outdoor picture that may have been made in the same way. The familiar black backdrop is there, though we have no way of knowing how it was held in the proper position.

There was a kind of charming artlessness about this exhibition that reminded me of my father, who early in this century devoted himself with similar zeal to his hobby. My father used a No. 2 box Brownie and was so thorough with it that he used to pose me in front of a background which he had made with muslin drawn taut on mother's curtain-stretcher and painted with lampblack to resemble clouds. My father was no Lewis Carroll but his devotion to photography resembled Carroll's devotion and it certainly sparked mine at an impressionable and wide-eyed age.

Lewis Carroll, then, was an authentic pioneer, a lineal ancestor of all true amateur photographers, and as such his posthumous exhibition at the Museum of Modern Art and Gernsheim's book from which it stemmed, are worthy of note as reminders of our photographic past.

Whereas Carroll struggled with the cumbersome equipment and procedures of the collodion process and introduced to his little friends the mysteries of his darkroom, I watched my father progress from trays and oil safe lamp in the kitchen not far from the coal stove, to the early time-and-temperature developing tank that functioned with a crank-handle by means of which the film was run through the developer continuously for the prescribed time. That was a cinch compared to what Carroll had to struggle with, but it seemed to me enormously complicated and wonderful. In fact I can recall nothing quite so wonderful as the thrill I experienced when father permitted me to turn the crank while he watched the clock.

It is this wonder, this indescribable magic that occurs when light rays collide with silver halides which, once seen, enchants the beholder forever. Lewis Carroll was one of the truly enchanted as is every man who has this hope of photographic creation in him.—

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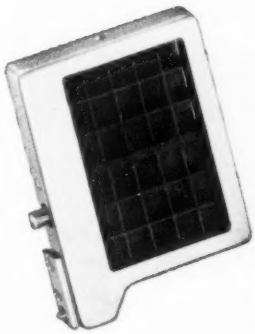

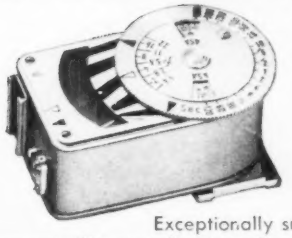

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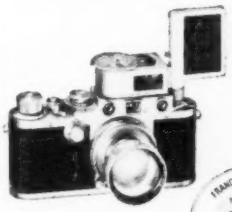

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Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of the Photographic Society of America.

2nd International Salon of Photography in Tangier, Tangier Photo Club and Tangier International Administration, Tangier, Morocco.

On exhibit in Tangier, Rabat, and Casablanca, Nov. 15 to Dec. 20.

Wisconsin Today, First Annual Photographic Exhibition*, State Historical Society of Wisconsin, Madison, Wisconsin.

On exhibit at the Museum of the State Historical Society, Madison, Jan. 27 to March 26.

50th Year of Federation International Salon of Photography*, Canberra Photographic Society, Canberra, Australia.

On exhibit at Canberra, Jan. 24 to 31.

13th Annual Springfield International Salon of Photography*, George Walter Vincent Smith Art Museum, Springfield, Massachusetts.

On exhibit at the Museum, Jan. 2 to 21. For information and entry blank write George Walter Vincent Smith Art Museum, Springfield 5, Mass.

Fourth Cuban International Exhibition of Photography and Color Slides*, Club Fotografico de Cuba, Havana, Cuba.

On exhibit at gallery of the Club, Dec. 15 through Jan. 15.

19th Detroit International Salon of Photography*, Photographic Salon Society of Detroit and Detroit Institute of Arts, Detroit, Michigan.

On exhibit at Detroit Institute of Arts, Jan. 14 to Feb. 4.

Lucknow International Salon of Photography, United Provinces Amateur Photographic Association, Lucknow, India.

On exhibit at Lucknow during Feb. and March.

Rockford International Salon*, Rockford Art Association and Rockford Lens and Shutter Club, Rockford, Illinois.

Closes Dec. 20.
No entry fee, four prints allowed.
On exhibit at Burpee Art Gallery, Rockford, during January.
For information and entry blanks write Elaine Newman, 944 N. Main St., Rockford, Ill.

55th Annual Exhibition, Birmingham Photographic Society, Birmingham, England.

Entry forms to be in by Jan. 13. Closes Jan. 20.
Entry fee, $1 for four entries.
On exhibit at the galleries of the Royal Birmingham Society of Artists, Feb. 10 to 24.
For information and entry blanks write D. McM. Henderson, 62, All Saints Road, King's Heath, Birmingham 14, England.

18th Wilmington International Salon of Photography*, Delaware Camera Club, Wilmington, Delaware.

Closes Jan. 14.
Entry fee $1, four prints allowed.
On exhibit at Delaware Art Center, Feb. 4 to 25.
For information and entry blank write M. M. Wainscott, P. O. Box 401, Wilmington, Del.

19th Minneapolis International Salon of Photography and Color Slide Exhibition*, Minneapolis Council of Camera Clubs, Minneapolis, Minnesota.

Print entries close Jan. 15, slides Jan. 22.

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On exhibit at Minneapolis, Feb. 4 to 24.
For information and entry blank write Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

6th Chicago International Exhibition of Nature Photography*, Chicago Nature Camera Club and Chicago Natural History Museum, Chicago, Illinois.

Closes Jan. 15.
Entry fee $1 for four prints or slides.
On exhibit at Chicago Natural History Museum, Feb. 1 through 28.
For information and entry blank write Blanche Kolarik, 2824 Central Park Ave., Chicago 23, Ill.

9th International Western Canadian Salon of Photography*, Manitoba Camera Club, Winnipeg, Manitoba, Canada.

Closes Jan. 20.
Entry fee $1, four black-and-white and four color prints accepted.
On exhibit at Eastman Stores, Winnipeg, Feb. 17 to March 3.
For information and entry blanks write H. E. Nicholas, 118 Lawndale Ave., Norwood, Manitoba, Canada.

39th Annual Exhibition of Photography, City of London and Cripplegate Photographic Society, London, England.

Closes Jan. 29 for entry forms, Feb. 2 for entries.
Entry fee $1 for four prints or transparencies.
On exhibit at the Cripplegate Institute, London, March 12 to 17.
For information and entry blanks write Exhibition Sec'y, City of London and Cripplegate Photographic Society, 145, Thanet House, Thanet St., London, W.C.1, England.

14th Annual International Exhibition of Photography*, Circle of Confusion, Whittier, California.

Closes Jan. 31.
Entry fee not announced.
On exhibit at Whittier Art Gallery, Feb. 11 through 25.
For information and entry blanks write John S. Goodwin, 2028 Howard St., Whittier, California.

Annual International Exhibition of Photography, Ilford Photographic Society, London, England.

Closes Jan. 31.
No entry fee for foreign contributors; four prints allowed.
On exhibit at Gants Hill Municipal Library, Ilford, Essex, England, March 5 to 10.
For information and entry blank write R. D. Lampert, 6, Michigan Ave., Manor Park, London, E. 12, England.

5th Great Falls Salon of Photography*, Great Falls Camera Club, Great Falls, Montana.

Closes Feb. 10.
Entry fee $1, four prints allowed.
On exhibit at Great Falls, March 1 to 11.
For information and entry blank write Miss Elwis Cahalan, Box 1997, Great Falls, Mont.

15th Philadelphia International Exhibition of Photography*, Miniature Camera Club of Philadelphia, Pennsylvania.

Closes Feb. 10.
Entry fee $1 for four prints or slides.
On exhibit at the Free Library of Philadelphia, March 3 to 25.
For information and entry blank write John A. Adams, 546 Putnam Rd., Merion Station, Penn.

10th Montreal International Salon of Pictorial Photography*, and 1st Montreal International Color Slide Salon*, Montreal International Salon, Montreal, Quebec, Canada.

Black-and-white closes Feb. 13, color closes Feb. 21.
Entry fee $1 for four entries in each division.
On exhibit at Montreal Museum of Fine Arts. Black-and-white on exhibit March 9 to 28; dates for color exhibit to be announced.
For information and entry blanks write Walter F. Wood, Chairman,

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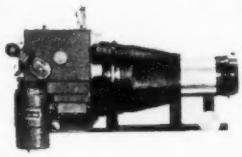

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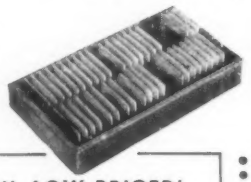

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2nd International Salon of Photography and Color Slide Exhibition*, Worcestershire Camera and Cine Club, Malvern, England.

Closes Feb. 21.
No entry fee stipulated.
On exhibit at City Art Gallery, Worcestershire, March 17 to April 7.
For information and entry blank write H. Taylor, Sunningdale, St. Andrew's Rd., Malvern, Worcestershire, England.

38th Pittsburgh International Salon of Photographic Art*, Photographic Section of the Academy of Science and Art, Pittsburgh, Pennsylvania.

Closes Feb. 21 for prints, and Feb. 28 for slides.
No entry fee stipulated.
On exhibit at Carnegie Art Galleries, March 16 to April 15.
For information and entry blank write Karl S. Leach, 92 Estella Ave., Pittsburgh 11, Penn.

1st International Open Exhibition of Photography, Ipswich and District Photographic Society, Ipswich, England.

Closes Feb. 24.
Entry fee $1 for four black-and-white prints, or six color prints or transparencies.
On exhibit at Ipswich Art Gallery, March 26 to April 9.
For information and entry blanks write W. Wolffner, 18, Valley Rd., Ipswich, England.

7th San Francisco International Color Slide Exhibit*, Photochrome Club of San Francisco, California.

Closes Feb. 24.
Entry fee $1 for four 2x2 slides.
On exhibit at San Francisco, March 19 to 17.
For information and entry blank write Burton H. Ladenson, 3140 Clay St., San Francisco 15, Calif.

Sixth Port Colborne International Exhibition of Photography*, Port Colborne Camera Club, Port Colborne, Ontario, Canada.

Closes March 3.
Entry fee $1 for four prints.
On exhibit March 18 to 31.
For information and entry blank write Dr. G. B. White, 239 Sugarloaf St., Port Colborne, Ontario, Canada.

3rd Reading International Exhibition of Photography*, Berks Camera Club, Reading, Pennsylvania.

Closes March 12.
Entry fee $1, four prints or color slides allowed.
On exhibit at Reading Public Museum and Art Gallery, March 25 to April 22.
For information and entry blank write August J. Hedrich, Central YMCA, Reading, Penn.

1951 Seattle International Exhibition of Photography*, Seattle Photographic Society, Seattle, Washington.

Closes March 15.
Entry fee $1 for four prints.
On exhibit at Seattle Art Museum, April 4 through May 6.
For information and entry blank write Ray B. Pollard, 4063—56th Ave. S. W., Seattle 6, Wash.

First Salon of Wild Bird Photographs*, New York State Museum, Albany, New York.

Closes March 25.
No entry fee required, four prints allowed.
Entries must be of birds indigenous to New York State, although negatives need not be exposed in New York.
On exhibit at the State Museum, April 1 to May 31.
For information and entry blank write W. J. Schoonmaker, New York State Museum, Albany 1, N. Y.

4th Annual Exhibition of Marine Photography*, James River Camera Club, and Mariners Museum, Newport News, Virginia.

Closes March 31.
Entry fee 25 cents for each print, minimum of $1.
On exhibit at Mariners Museum during April.

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For information and entry blank write T. P. Holt, 1016 Ferguson Ave., Newport News, Va.

2nd International Rose Color Slide Exhibition*, Reading Rose Society and Berks Camera Club, Reading, Pennsylvania.

Closes April 2.
Entry fee $1, four slides allowed.
Entries must be slides showing outdoor-grown roses.
On exhibit at Reading during April.
For information and entry blank write Blair M. Sloppy, PSA, Berks Camera Club, 550 N. 11th St., Reading, Pa.

Popular Photography's Traveling Salons

THESE Salons are comprised of eye-catching, prize-winning prints from the POPULAR PHOTOGRAPHY contests. They represent some of the finest examples of contemporary photography with subject matter ranging from the dramatic and human interest to serene landscapes. So great has been the public's acceptance of these exhibits that attendance has been estimated at over one and one-half million during 1950 alone. Salons are available to clubs, schools, stores and other organizations open to the general public. At times the demand for these Salons exceeds our supply but we will be glad to provide you with information and place you on our waiting list. However, we do have a few openings which will allow us to schedule some areas almost immediately. Please write: Traveling Salon Dept., POPULAR PHOTOGRAPHY, 185 N. Wabash Ave., Chicago 1, Ill.

December 2-16

ARIZONA, Phoenix—Heard Museum (Phoenix Camera Club); Second Salon.

INDIANA, Marion—(Mississinewa Camera Club); Third Salon.

IOWA, Dallas Center—Adult School, Visual Aid Department (Dallas Center Schools); Fourth Salon.

MAINE, Portland—Portland Society of Art Galleries (Portland Camera Club); Second Salon.

MASSACHUSETTS, Boston—(Boston Y.M.C.A. Union Camera Club); Fourth Salon.

MONTANA, Bozeman—Art Department, Montana State College (The Camera Club of Bozeman); Fourth Salon.

NEBRASKA, Chadron—Residence Hall (Nebraska State Teachers College); First Salon.

NEW YORK, New York—(Pavelle Laboratories); Fifth Salon.

OHIO, Cleveland—(Boulevard Camera Shoppe); Third Salon.

PENNSYLVANIA, Erie—(Erie YMCA Camera Club); Fifth Salon.

VIRGINIA, Norfolk—Norfolk Museum of Arts and Sciences (Norfolk Photographic Club); First Salon.

January 6-20

CALIFORNIA, Glendale—(Glendale College); Second Salon.

ILLINOIS, Moline—Uptown Camera Shop (Farmall Camera Club); First Salon.

MICHIGAN, Three Rivers—(The Three Rivers Camera Club); Third Salon.

MONTANA, Billings—Billings Commercial Club (Billings Camera Club); Fourth Salon.

NEW JERSEY, Newton—Historical Building (Sussex County Camera Club); Second Salon.

NEW YORK, New York—(Pavelle Laboratories); Fifth Salon.

NEW YORK, Upton—Brookhaven National Laboratory (Brookhaven Lab. Photo Club); Fourth Salon.

OHIO, Steubenville—YMCA Auditorium (Ft. Steuben Camera Club); Fifth Salon.

PENNSYLVANIA, Bethlehem—Lehigh University Library (Bethlehem Camera Club); Third Salon.

WISCONSIN, Milwaukee—(Orson's Camera Centers, Inc.); Fourth Salon.

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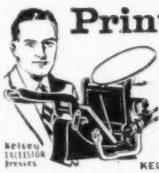

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CONTESTS *and* MARKETS

CONTESTS

SYLVANIA ELECTRIC PRODUCTS has announced the running of four contests for press photographers. The fourth contest opened Oct. 1, and will close Dec. 31. All pictures must have been taken by working press photographers, and must have been taken during the effective dates for the particular contests. Each contest closes at midnight of the day preceding the new contest. First prize for each contest will be a 16-inch television set. Any number of prints may be submitted. Include complete technical data with each print. All pictures should be addressed to News Photo Manager, Sylvania Electric Products, Inc., 500 5th Avenue, New York, N. Y.

THE CAMERA MAGAZINE Color Print Contest closes Jan. 2. The competition, which will award $750 worth of prizes, is open to amateur and professional photographers anywhere. Color prints of any nature, including Flexichrome, Printon, and hand-colored prints, either oil or water color, are eligible. All work must be that of the contestant. Prints of any size are eligible, and contestants may submit any number. Transparencies are not eligible. For entry blanks, and to submit entries, write Contest Editor, The Camera Magazine, 306 N. Charles St., Baltimore 1, Md.

POPULAR PHOTOGRAPHY Magazine announces the 1950 Christmas Card Contest, open to all photographers. The editors will award ten prizes of $25 each. Contestants may enter any type of photographic Christmas card, and entries must be in the hands of the editors by midnight, Jan. 10. Winners will be announced in the April issue of POPULAR PHOTOGRAPHY. For examples of cards submitted in the 1949 contest, see page 44 of this issue. Mail all entries to POPULAR PHOTOGRAPHY, Christmas Card Editor, 185 N. Wabash Ave., Chicago 1, Ill.

WESTINGHOUSE ELECTRIC CORP. announces a Photoflash contest open to any person who derives less than half his income from the sale of his photographs. Contest closes Jan. 15, 1951, and entries are limited to black-and-white photographs made between Oct. 15 and Jan. 15. Pictures must be no smaller than 3¼x4¼, or larger than 8x10. Only glossy prints are allowed, and toned prints are not eligible. Entries must be accompanied by the top of a package of Westinghouse Photoflash lamps. Up to four prints may be entered with each package top. Prints must bear the name and address of the contestant. Negatives of prize-winning pictures must be supplied on request. Only entries from continental United States and Hawaii will be considered. For further information, and to secure entry blanks, write Westinghouse Photoflash Contest, P.O. Box 589, New York 46, N. Y.

NATIONAL FIRE PROTECTION ASSOCIATION, a fire-control group, in conjunction with the National Press Photographers Association, is sponsoring the 1950 Annual Fire Photo of the Year Contest. Prize money totaling $375 will be awarded to winners. The contest is open to all press photographers in the United States and Canada, and entries are restricted to those pictures made during the calendar year ending Dec. 31. Deadline for the contest is Jan. 31, 1951. For complete information, and to submit entries, write Melvin R. Freeman, Public Relations Manager, National Fire Protection Assn., 60 Batterymarch St., Boston, Mass.

IOWA DEVELOPMENT COMMISSION announces the Fifth Annual Greater Iowa Photographic Contest, with prizes totaling $300. Contest closes Feb. 28, and the competition is open to both amateur and professional photographers. Only black-and-white prints and color transparencies *taken in Iowa* are eligible. Entrants need not be residents of Iowa. Prints must be at least 8x10, mounted on 16x20 white mounts. Transparencies must be bound in glass. Entrants may submit six prints and/or six transparencies. Entries will be accepted after Dec. 1, and entry blanks will be available after Nov. 15, from Iowa Development Commission, 708 Central National Bldg., Des Moines 9, Iowa.

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3¼X4½ -- .65 | 8X10 -- $2.75

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MARKETS

AMERICAN MAGAZINE, a monthly publication, is offering $50 for any photograph which can be used as a basis for painting a cover. Pictures submitted should depict familiar or interesting facets of American family life, or amusing family situations. The first of the new covers appeared on the magazine's September issue, and subsequent covers will follow this general pattern. Address all inquiries and photographs to *The American Magazine*, 640 Fifth Ave., New York 19, N. Y.

LEICA PHOTOGRAPHY is seeking photographs and articles suitable for publication by the magazine. Articles must have a definite Leica slant. Photographs should be submitted as 8x10 black-and-white prints, and as transparencies if in color. Only pictures taken with a Leica camera will be considered. Full technical data should be submitted with each photograph, and standard model releases must be supplied for any individuals who are identifiable in photographs. Negatives and transparencies become the property of E. Leitz, Inc., upon acceptance. For further information, and for schedule of payments, write Stanley C. Samuel, editor, *Leica Photography*, 304 Hudson St., New York 13, N. Y.

BARDAHL OIL CO. is interested in purchasing black-and-white photographs of auto racing cars sponsored by the company. Pictures of big cars, midget racers, and stock racers, carrying the name of the sponsor, are desired. Photographs may show either racing action, pit action, or closeups. Prints of unusual Bardahl displays set up at service stations, or Bardahl Oil in actual use, are also being sought. All pictures submitted should be glossy, unmounted 8x10 prints. The company will pay $5 for all pictures, and will offer bonuses for spectacular shots. Model releases should be available where necessary. Address inquiries and material to Bardahl Oil Co., Photo Division, 5706 Natural Bridge, St. Louis 20, Missouri.

SEVENTEEN Magazine will pay $5 for each accepted photograph showing grocers' food displays with a *Seventeen* teen-age affiliation. Such subjects can be found most easily in IGA grocery stores at the present time, as this group is now cooperating with the publication in food promotions. Negatives must be available on request. For more complete information, and to submit photographs, address Howard L. Bergman, Seventeen Magazine, 488 Madison Ave., New York 22, N. Y.

COLOURPICTURE PUBLISHERS, INC., wishes to purchase natural color transparencies of planes, ships, seashore scenes, domestic and wild animals, flowers, cowboys, Indians, and other subjects of general interest to the public. Transparencies are preferred in 4x5 size, but suitable subjects from $2\frac{1}{4}$x$3\frac{1}{4}$ and up will be accepted. Payment will be on acceptance, and will be determined by quality and subject matter. Submit all transparencies to the attention of M. J. Ankeles, Colourpicture Publishers, Inc., 330 Newbury St., Boston 15, Mass.

ORGANIC GARDENING Magazine is interested in purchasing color transparencies for use on covers. Transparencies should be $2\frac{1}{4}$x$3\frac{1}{4}$ or larger, and may picture any garden subject. Vertical compositions are most often used. Payment for such transparencies is $25. The magazine also wishes to buy black-and-white photographs, accompanied by interesting captions, for its garden hints department. Clear pictures showing garden devices or techniques are much in demand, and are paid for at the rate of $5 each. Individual photographs and picture stories on all phases of gardening are also sought, and the magazine desires to make contact with photographers who specialize in shooting garden subjects. To submit photographs, and for further information, write Organic Gardening Magazine, Emmaus, Penn.

HO MONTHLY, a magazine devoted to model railroad building in HO scale, wishes to purchase photographs of model railroad layouts of individuals or clubs, and also single photographs for use in the Picture Parade section. In addition, story-telling series, and profusely illustrated stories will be given consideration. Rates of payment are from $3 to $5 each for photographs used inside the magazine, and $10 for cover photos. Cover pictures usually have some relationship to feature articles. Payment will be made within thirty days of publication. For further information, write The HO Monthly, 865 Belmont Ave., Philadelphia 4, Penn.

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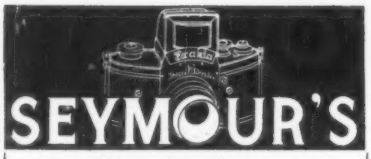

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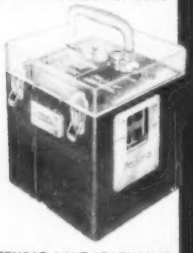

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TRADE NOTES AND NEWS

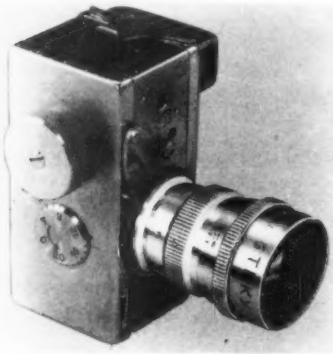
A NEW MODEL of the Leica camera has been announced by E. Leitz, Inc., 304 Hudson St., New York 13, N. Y. Designated the Leica IIIf, the new camera features built-in flash synchronization adjustable to all shutter speeds up to 1/1000 sec. Equipped

New Leica features flash synchronization.

with an automatic synchronizing dial, the camera permits use of any focal-plane type flash lamp, or electronic flash unit. The IIIf, with Summitar f/2, 50-mm lens, also includes a winding knob with ASA film rating indicator, and a larger shutter speed dial. Price of the new model is $385. In combination with the IIIf, Leitz also introduces a companion flash unit, featuring a reflector that folds up like a fan to facilitate easy storage. The flash unit weighs 9½ ounces, including four pencil-type batteries which supply six volts. A midget-bulb adaptor, a spring-clip ejector, and a tripod-mounting socket also are included in the flash unit. Price of the flash accessory is $28. For further information see your dealer or write E. Leitz, Inc.

A TELEPHOTO LENS for 16-mm movie cameras is introduced by Photographic Arts Manufacturing Corp., 49 W. 19 St., New York 11, N. Y. Named the Platar, it is a three-inch f/2.9 lens mounted in a focusing mount. The lens is corrected for color photography, and is coated. The Platar features an adjustable flange which permits resetting and speed calibrations in any position. Price of the lens is $54, including F. E. T. For further information, write the manufacturer.

STEKY OWNERS now have available to them a new telephoto lens for the Steky II. This 40-mm lens is interchangeable with



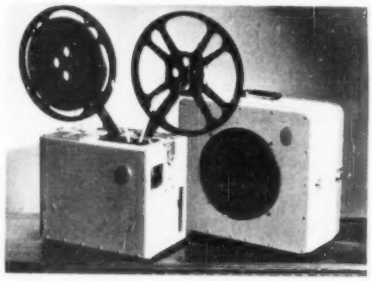
Telephoto lens for Steky has focusing mount.

the standard lens. The Steky II Telephoto lens has its own diaphragm openings and focusing adjustments. Complete with auxiliary viewer mask and leather case, it sells for $19.95. Information is available from the Wilmot Sales Corp., 151 W. 28 St., New York 1, N. Y., the distributor.

NEW LIGHTING UNITS are introduced by James H. Smith and Sons Corp., Griffith, Ind. The Victor RL Unit, using an ESP-2 lamp, features a heat-insulating socket, with the outer shell of the socket threaded for use with a floodlamp reflector. A rubber-covered clamp adds to the versatility of the unit. Price is $1.95. Victor Adapta-Lites, also clamp-on units, are offered for users of standard flood lamps. Nine models are offered, with choice of reflectors from 7¾ to 18 inches in diameter. For price and further information see your dealer or write the manufacturer.

A SCALE for weighing darkroom chemicals is announced by Eastman Kodak Co., Rochester 4, N. Y. The Kodak Chemical Scale has a graduated beam marked in both avoirdupois and metric systems, with a sliding weight. Extra weights are provided to permit more accurate weighing. A plastic housing protects the mechanism from chemical dust, and the Tenite pans are impervious to corrosion. A single weight on the back of the beam permits easy zero adjustment. Price of the scale is $9.75. For more information see your dealer, or write Eastman Kodak Co.

THREE NEW 16-mm sound projectors are placed on the market by Victor Animatograph Corp., Davenport, Iowa. These are the Lite-Weight, Sr., the Escort, and the Sovereign. Incorporated in each model is an amplifier of new design, an improved optical system, and 12 mechanical innovations. The Lite-Weight, Sr., is a portable unit for average group requirements. A choice of three speakers—a six-inch integral, a 9-inch top mounted, or a 12-inch,



Victor Sovereign sound projector, with speaker.

in a separate case—are also available. Lite-Weight, Sr., operates on either a-c or d-c, using 25-60 cycle, 100-125 volts. The Escort can be purchased as a single or dual-case unit. It has the same speaker assortment as the Light-weight, Sr., and operates on 50-60 cycle, a-c, 100-125 volts. The Sovereign is a matched two-case unit capable of handling large auditorium and outdoor requirements. The amplifier has a reserve gain ample to maintain normal output under line voltage conditions as low as 90 volts. The output is 25 watts. The Sovereign has a 12-inch separately-cased speaker, 180 degree swing-out lens, and other Victor features. All units are housed in tempered aluminum cases finished in two-tone sage green wrinkle. For prices and other information, write the manufacturer.

DARKROOM WORKERS are informed of the new Penfield Ion Exchange Demineralizer, manufactured by the Penfield Manufacturing Co., Inc., 19 High School Ave., Meriden, Conn. Designed to attach to any wall near a water tap, the unit has a permanent cartridge, and is equipped with a flow meter, a sight indicator that enables the operator to adjust the flow intake to the proper rate for most efficient results. The Demineralizer has a capacity of ten gallons per hour. Resin charges are replaced by simply adding fresh resin charges instead of replacing the cartridge. An electric conductivity meter built into the unit provides a continuous visual indication of the quality of the treated water being produced. The unit, complete with cartridge and initial charge of resin, is priced at $75. For

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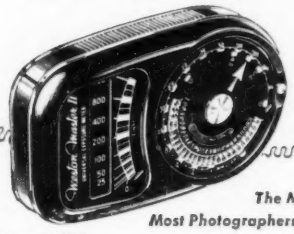

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more complete information, write the manufacturer.

SLIDE FANS are offered S.V.E.'s new line of Skyline Projectors. Featuring a honeycomb cooling system and an optical system built as a unit for easy removal, the line comes in four models. The Model A is a 200-watt unit with a five inch, f/4 lens, a horizontal traverse slide carrier, and a space and socket for adding a blower system. Price of the Model A is $34.95. The Model B is the same as the Model A,

Skyline projectors incorporate new design.

but includes a blower, and sells for $42.95. Model C is a 300-watt projector with an f/3.5 coated lens, a semi-automatic slide carrier, coated optics, and a blower unit, and a manuscript window for easy slide identification. It is priced at $54.95. The Model D is the same as Model C, except for a 5-inch, f 2.9 coated lens, and sells for $64.95. All models are finished in Riviera green. Models A, B, and C have Hammerloid exteriors, and Model D has a satin finish. Accessories include a blower unit for Model A at $9.95, and a leather case to fit all models, at $12.50. For more complete information see your dealer, or write Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago, Ill.

MOVIE AMATEURS are offered the Cosmolux EdiCase by the Cosmolux Co., 5713 Euclid Ave., Cleveland 3, Ohio. Made of plywood, and measuring 14x14x8 inches, the Model C will hold most viewers and splicing units. The user screws down his viewer and splicer to the baseboard, and his takeups to the folding metal arms. The two-section metal arms extend to 34 inches from tip to tip. Price of the unit is $13.95. For further information, write the manufacturer.

REFLEX CAMERA FANS are offered the 35-mm Alpa Prisma-Reflex, available from Heitz and Lightburn, 16 W. 90 St., New York, N. Y. Made in Switzerland by the manufacturers of the Alpa Reflex, the Prisma-Reflex features a viewing and focusing system housed in a roof-like prism in a metal, diecast hood. The upright image on

Reflex miniature allows eye-level focusing.

the groundglass is reinverted from left to right, and enlarged. The system provides a viewing angle of 45 degrees for a more natural position of the head. The rangefinder used on the Prisma-Reflex is a split-image type. Lenses and accessories available for the Alpa Reflex are also used on the Prisma-Reflex. The Alpa Prisma-Reflex sells for $337.70 with an f 2.8 lens, and $435.50 with an f 1.8 lens. Prices include F. E. T. Any recent Alpa Reflex can be converted to a Prisma-Reflex for approximately the difference in price of the two cameras. For further information see your local dealer, or write Heitz and Lightburn in New York.

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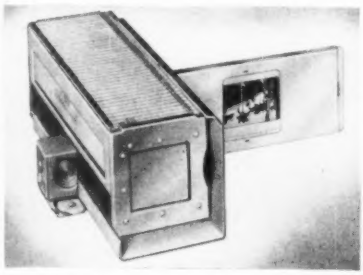
SLIDE PROJECTOR OWNERS are offered the Airequipt Automatic Slide Changer for 2x2 projectors. Made by the Airequipt Manufacturing Co., Inc., 19 Hudson St., New Rochelle, N. Y., the Slide Changer fits more than 24 models of popular projectors, when used with the appropriate adaptor. The device automatically selects and centers slides in the correct focal plane, then returns them, after projection, to their original



New changer fits most slide projectors.

places in a metal magazine. Each magazine will hold and store 36 slides, either ready-mounted or glass-bound. The cycle of action is initiated by a push-pull motion of a lever, and the operation assures right-side-up projection. A shutter mechanism cuts off all light projection during slide changes. Any slide may be projected instantly, and an index card shows title and number for reference. The unit costs $14.95, complete with one magazine and an adaptor for a particular projector. Additional slide magazines are available for $2.25 each. For further information, write the manufacturer.

FOR USERS of 16-mm movie cameras, the 15 mm. *f*/1.3 Balowstar Wide Angle lens is offered by Jerry Fairbanks Productions, 6952 Sunset Boulevard, Hollywood 28, Calif., representatives for the Zoomar Corp. The lens can be used on any standard camera turret without interference, and is equipped with a standard Kodak mount. Having a distance range of two feet to infinity, and an aperture range of *f*/1.3 to *f*/16, the 12-element lens is coated for color work. Price is $250, tax included. For further information, write the distributor.

LEICA OWNERS now have available to them the German-made Astro Berlin, 400-mm, *f*/5, "C" coated Fernbildlinse, a long-range telephoto lens incorporating the reflex focusing Identoscope. The mirror action of the reflex housing is coupled to the shutter release of all models of the Leica, and may be used with or without a cable release. The viewfinder is in a direct line with the axis of the lens. Two eyepieces give either 2x or 5x magnification of the image on the groundglass. The 2x eyepiece shows the

Identoscope facilitates reflex focusing with Leica.

image in erect and re-inverted position. Price with either eyepiece is $329.50, complete with Identoscope and rotating tripod rest. (This lens, as used with the Kine Exakta camera, was erroneously described in the November, 1950, issue of POPULAR PHOTOGRAPHY as the Aristo.) For more complete information, write the manufacturer.

CANDID CAMERAMEN will be interested to know that Heitz and Lightburn, 16 W. 30 St., New York, N. Y., have available the Alsetar 75 mm, *f*/3.5 lens for 35-mm cameras, manufactured in France by P. Angenieux. The lens, a triplet without cemented surfaces, has an angle of field of 33 degrees, with apertures from *f*/3.5 to *f*/22, and four

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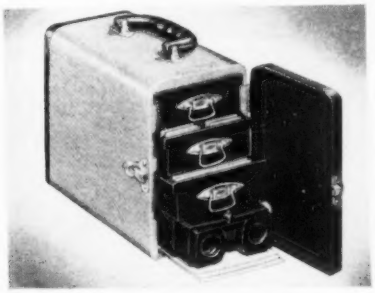
coated surfaces. A helicoidal movement permits focusing on objects as near as 18 inches. Price of the lens, mounted for use with Alpa cameras, is $101.40, plus tax. For further information write the distributor.

STEREO USERS are offered a compact, portable Baja carrying and storage case for stereo viewers and slide mounts. Manufactured by Barnett and Jaffe, 633 Arch St., Philadelphia 6, Penn., the cases are available in two models. Model SV-5N holds three plastic drawers, each of which accommodates 50 to 75 glass-mounted stereo

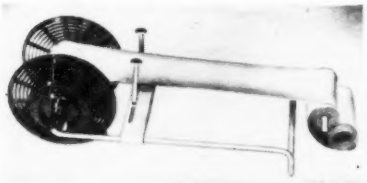


Case stores stereo slides and viewer.

slides. A felt-lined compartment for a viewer and extra battery cells is also provided. The case is of luggage design, and sells for $11.25. Model SV-4 holds four drawers in addition to the viewer compartment, and sells for $13. For further information, write the manufacturer.

A SPLICING UNIT is announced by Eastman Kodak Co., Rochester, N. Y. Known as the Cine-Kodak Duo Splicer Outfit, the unit can be used to splice either 8 or 16-mm movie film, silent or sound. In addition to the splicer itself, the kit contains a 2-ounce bottle of Kodak Film Cement, an extra bottle for water, a cleaning brush, and screws for attaching the splicer to a rewind board. The Cine-Kodak Duo Splicer Outfit is priced at $7.50. For more information see your dealer or write Eastman Kodak Co.

FOR DARKROOM WORKERS, Cory Enterprises, 5107 Blackstone Ave., Chicago, Ill., announces the Reloader. Designed to fit all FR tanks, this time-saving device



Unit helps guide film onto tank reel.

holds the reel in place while two adjustable bars guide the film onto the reel. The unit is priced at $2. For further information, write the manufacturer.

NEWS NOTES: Safti-Cal, a decal tape which glows in the dark, is offered by The Meyercord Co., 5323 W. Lake St., Chicago 44, Ill. The tape comes in strips, 9 feet to a package which sells for 69 cents.

Tiffen Manufacturing Corp., 71 Beekman St., New York 7, N. Y., announces their new Tiffen Plastic Filter Case. The cases are transparent, making for easy identification of the filters. They are being supplied free with all Tiffen Photar filters.

Chromat-O-Scope Co., 426 Spring St., Los Angeles 13, Calif., introduces the 1951 Imperial Plastic Viewer for 8, 16, and 35-mm color slides and strip film. The viewer has a removable eyepiece with spiral focus. The price is $3.50.

Fairchild Camera and Instrument Corp., West Coast Division, 53 W. Union St., Pasadena 1, Calif., announces the development and production of a new Data Recording Camera, from a basic design by North American Aviation Corp., Inglewood, Calif. The new camera is a 35-mm motion picture type capable of accepting interchangeable Mitchell magazines of 400 or 1,000-foot capacities of standard 35-mm motion pic-

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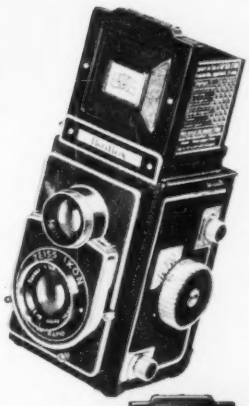

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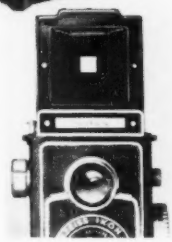

Front plate of hood is collapsible in frame and square peep hole in back forms eye-level viewfinder.

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ture film. For complete information regarding range of operating conditions, write Fairchild.

General Electric Co., Schenectady 5, N. Y., announces that the new G-E measurements laboratory of the Meter and Instruments Division was officially opened at Lynn, Mass. The new laboratory, staffed by specialists in magnetism, electricity, chemistry, metallurgy, sound, heat, light, and color, contains complete facilities for applied research, product development and design in the field of measurements.

Two systems for accurately controlling darkroom solution temperatures have been developed by Minneapolis-Honeywell Regulator Co., Brown Industrial Division, Wayne and Roberts Avenues, Philadelphia 44, Penn. Both systems are based on heating or cooling the water bath surrounding processing tanks, with automatic control of heaters or refrigerators. For more complete information write Minneapolis-Honeywell.

GoldE Manufacturing Co., 1220 W. Madison St., Chicago 7, Ill., announces the new Two Way Auto-focusing Slide Carrier, to supplement the Manumatic or "or as" the 300-watt, blower cooled 2x2 GoldE Manumatic projector. For price and additional information, write the manufacturer.

Prices on Leitz photographic equipment have been cut up to 45 percent on some models, E. Leitz, Inc., 304 Hudson St., New York 13, N. Y., announces. Retail prices will drop on 44 items of merchandise. For a complete list of price changes see your Leica dealer, or write E. Leitz, Inc.

Arrow Metal Products, 108 N. Jefferson St., Chicago, Ill., has issued a brochure which lists and describes its complete Tri-Pod line and the Compact-O-Lite. In addition, the booklet presents data on the care and use of tripods, and information on making indoor movies with the Compact-O-Lite. This brochure is available free by writing Arrow Metal Products.

The Exakta Camera Co., Inc., 16 W. 23 St., New York, N. Y., is publishing a new magazine designed for owners of the Kine Exakta camera. The new magazine will be issued quarterly, and contains articles and pictures by Exakta owners illustrating and explaining the use of the camera and its accessories.

A slide clip that fastens to the ground-glass cover of all Pacemaker and Century Graphics without tools, designed to hold the dark slide while taking pictures, is now available. Known as the Graflok Slide Clip, this accessory is distributed by Graflex, Inc., 151 Clarissa St., Rochester 8, N. Y. Price of the clip is $1.25.

Kine Camera Co., 11 W. 26 St., New York, N. Y., a division of Ocean Photo Supply Co., announces the opening of its service department. This department will specialize in repair of imported cameras.

Irving Rosenan, sales manager, announces that The Pentron Corp., 611 W. Division St., Chicago 10, Ill., has acquired the assets and facilities of Sound, Inc., 221 E. Cullerton St., Chicago 16, Ill., and will conduct future business at that address.

Recordak Corp., 444 Madison Ave., New York 22, N. Y., a subsidiary of Eastman Kodak Co., announces a revised schedule of Recordak rental rates. The new rates may be obtained by writing Recordak.

The Brand Camera Co., manufacturers of the Brand 17 Camera, has moved to new and larger quarters at 907 S. Victory Blvd., Burbank, Calif.

Ful-Vu albums with Mikafilm window sleeves, in sizes for Kodacolor and similar color prints, are announced by Cooks', Inc., Camden, N. J.

The former Albert Trojan and DeLuxe contact printers have been improved and are again made available by the Radiant Specialty Corp., 1225 S. Talman Ave., Chicago 8, Ill.

Popular Photography — Leo S. Germanetti

Magazines

(*Continued from page* 20)

pretty fast under those circumstances.

"Recently, while doing a science story on a product which keeps airplane windshields clear in rain storms, I found the Leica with a wide-angle lens was the best camera to use. The problem was this—one-half of the windshield had been treated with the product, the other half was untreated. I had to have sufficient depth of field to get cabin orientation plus a view of what the pilot could or could

Tony Linck and his wife, Marie, use their new monoplane for faster coverage of assignments and longer pleasure hops.

not see out of the windshield while flying. Having flown through a few storms that had me sitting on the edge of the seat, I knew how important it is to keep the windshield clear—and it was this feeling that I had to translate into a picture.

"The Rollei is usually along whenever I fly for it is a good all-around camera except for distant air photographs. The short lens on the Leica and Rollei tend to lose some of the detail definition on high altitude or distant shots. Under such circumstances, I turn to the larger cameras—the Fairchild K-20 or the Speed Graphic. With the latter camera, you must take care not to collapse the bellows in the slipstream of the airplane.

"Getting back to the hobby side of flying, Marie and I spend every weekend that the weather allows, flying the Swift to see friends at many different places which could not be reached otherwise on a weekend schedule.

"Here in New York, I keep my plane at Teterboro airport in New Jersey which is only 15 miles from where I live. It is a large, hard-surfaced radio-controlled field and a favorite with private pilots.

"The aerial panorama, having added a dimension of approach, opens new vistas and new ideas for creative photography. Air photographs show a new aspect of a subject—for instance, the air picture I took of the South Amboy explosion for *Life*, and the way it blended with the other photos, dramatizing the extent of the devastation. Many times an air-photo of news significance adds the needed punch to a story.

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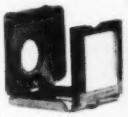

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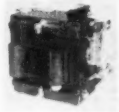

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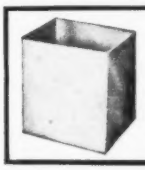

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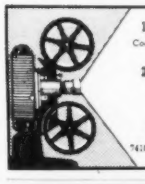

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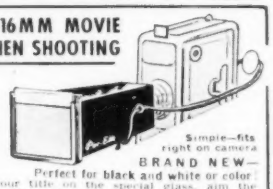

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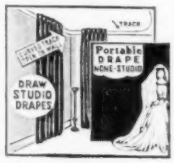

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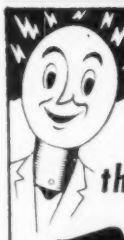

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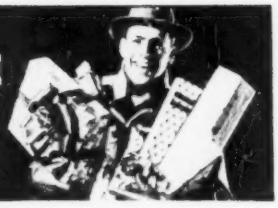

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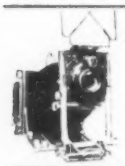

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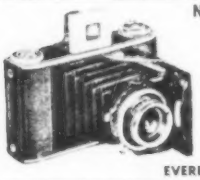

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